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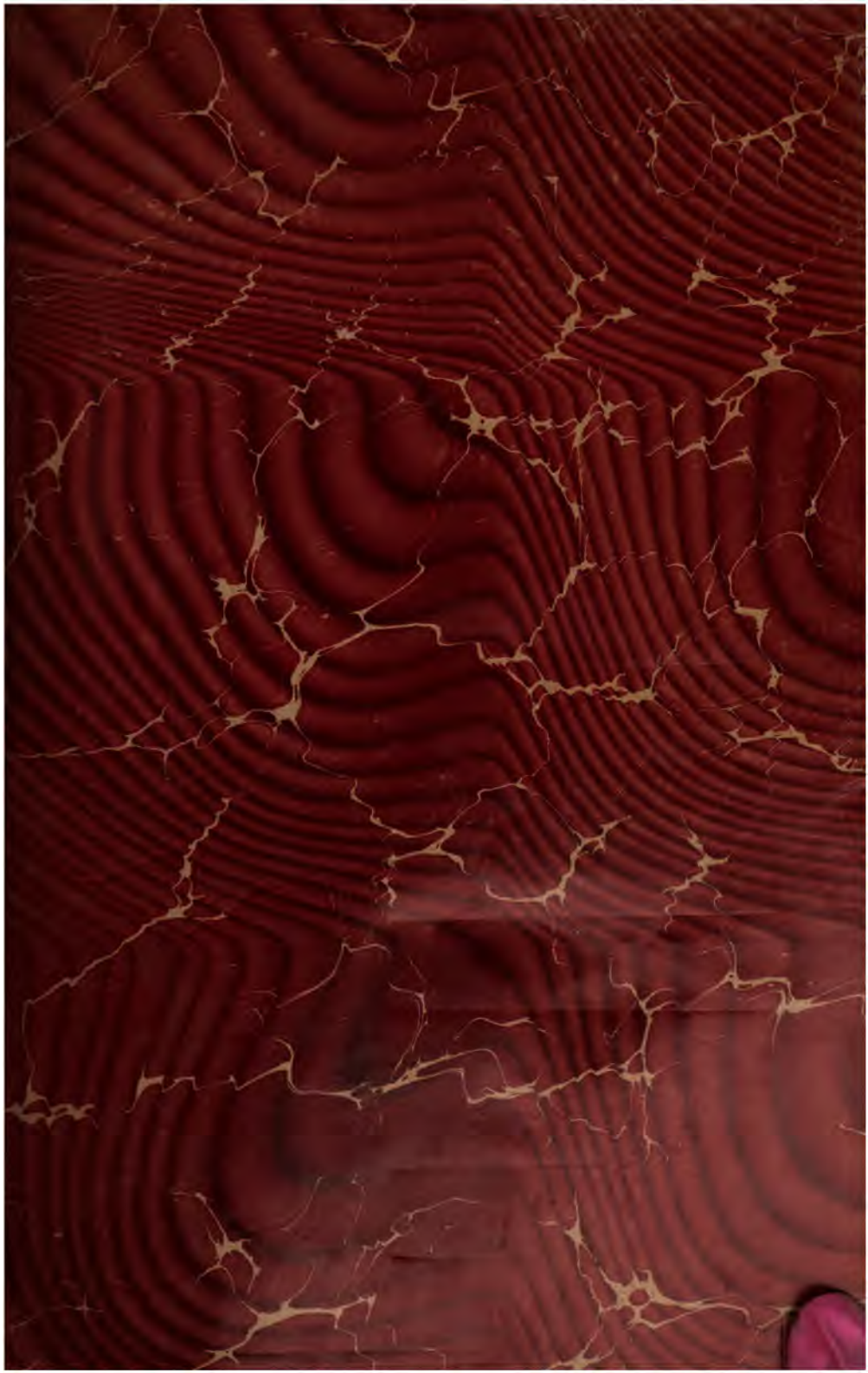

THE

POETICAL WORKS

OF THE LATE

THOMAS WARTON, B. D.

FELLOW OF TRINITY COLLEGE, OXFORD;

AND

POET LAUREATE.

FIFTH EDITION, CORRECTED AND ENLARGED.

To which are now added

INSCRIPTIONUM ROMANARUM DELECTUS,

AND

AN INAUGURAL SPEECH

As Camden Profeſſor of Hiſtory, never before publiſhed.

TOGETHER WITH

MEMOIRS OF HIS LIFE AND WRITINGS;

AND

NOTES,

CRITICAL AND EXPLANATORY.

BY RICHARD MANT, M. A.

FELLOW OF ORIEL COLLEGE, OXFORD.

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CORRIGENDA.

VOL. I.

Page 46. note, line 4. read *Love of our Country*
—— 137. note, line 17. after ſhields add *Coriolanus*, A. 1. ſc. 4.
—— 175. note, line 17. read *genitabilis*
—— 183. note, line 10. after Pindar add *Olymp.* vi. 69.

VOL. II.

Page 7. note, line 1. read *buxom*
———— laſt line but one, read vol. iii.
—— 8. note, line 13. after pinnatus inſert lib. v.
—— 24. note, line 3. read *Iliſſus*
—— 40. note, line 17. read τοισι
—— 98. note, laſt line but two, read μη τιν'
—— 274. line 5. read *diffundit*
—— 350. line 4. read *Dindyma*

ODE XI.

ON THE APPROACH OF SUMMER.

Te, dea, te fugiunt venti, te nubila cœli,
Adventumque tuum; tibi ſuaveis dædala tellus
Summittit flores; tibi rident æquora ponti;
Placatumque nitet diffuſo lumine cœlum. LUCRET.

(Publiſhed in 1753.)

HENCE, iron-ſcepter'd WINTER, haſte
To bleak Siberian waſte!
Haſte to thy polar ſolitude;
Mid cataracts of ice,

V. 1. Hence, iron-ſcepter'd Winter, haſte, &c.] Evidently with a view to the opening of *L'Allegro* and *Il Penſeroſo*. "*Iron-ſcepter'd*" is an epithet uſed by Craſhaw, in his tranſlation of Marino:

Three rigorous Virgins waiting ſtill behind
Aſſiſt the throne of th' *iron-ſcepter'd* King.
Page 26. edit. Philipps.

Warton alſo has "ebon-*ſcepter'd* Hecat" in the *Pleaſures of Melancholy*, ver. 113. See Arcite's addreſs to Mars, in Dryden's *Pal. and Arc.* B. iii.

Strong God of arms, whoſe *iron ſceptre* ſways
The freezing north and Hyperborean ſeas,
And Scythian Colds, and Thracia's Winter coaſt.

Whoſe torrents dumb are ſtretch'd in fragments rude,
From many an airy precipice,
Where, ever beat by ſleety ſhow'rs,
Thy gloomy Gothic caſtle tow'rs;
Amid whoſe howling iles and halls,
Where no gay ſun-beam paints the walls,
On ebon throne thou lov'ſt to ſhroud
Thy brows in many a murky cloud.

E'en now, before the vernal heat,
Sullen I ſee thy train retreat:

V. 7. Where, ever beat by ſleety ſhow'rs,
Thy gloomy Gothic caſtle tow'rs;]
I think that "lowers" was the verb here uſed, as much more conformable to the ſtrong imagery uſual with our poet. This receives confirmation by comparing the following from the *Cruſade*:

From each wild mountain's trackleſs crown
In vain thy *gloomy caſtles frown*. Ver. 67.

Dryden ſpeaks of "the *lowering* brow" of a mountain. *Pal. and Arc.* B. ii. But in one of the laureate Odes we have the very word, ſignifying the ſame idea:

And *caſtle* fair, that, ſtript of half its tow'rs,
From ſome broad ſteep in ſhatter'd glory *low'rs*. *June* 4, 1788.

V. 10. Where no gay ſun-beam paints the walls,] In *Ode to a Friend*, ver. 30. "The rainbow-*painted* tower." Akenſide uſes the ſame figure,

Or *paint with noontide beam* the buds. *Od.* I. xiv. 29.

V. 13. E'en now, before the vernal heat,
Sullen I ſee thy train retreat, &c.]
See a ſimilar groupe in Lucretius, lib. v. ver. 736 *et ſeq.* where the different ſeaſons are introduced with their reſpective attendants.

Thy ruthleſs hoſt ſtern EURUS guides,
That on a ravenous tiger rides,
Dim-figur'd on whoſe robe are ſhown
Shipwrecks, and villages o'erthrown:
Grim AUSTER, dropping all with dew,
In mantle clad of watchet hue:
And COLD, like Zemblan ſavage ſeen,
Still threatening with his arrows keen;
And next, in furry coat emboſt
With icicles, his brother FROST.

WINTER farewell! thy foreſts hoar,
Thy frozen floods delight no more;

V. 17. Dim-figur'd on whoſe robe are ſhown
Shipwrecks, and villages o'erthrown:]
Camus in *Lycidas* is deſcribed in a mantle "Inwrought with "*figures dim.*" Ver. 105. The figures on the robe of Eurus are judiciouſly varied from thoſe in Chaucer's temple of Mars:

The *toun deſtroied*, ther was nothing laft;
Yet ſaw I brent the *ſhippes* hoppeſteres. *C. T.* 2018.

V. 20. In mantle clad of watchet hue:] So Spenſer:

All decked in a robe *of watchet hew*. *F. Q.* IV. xi. 27.

And again,

Their *watchet mantles* fring'd with ſilver round. III. iv. 40.

"Watchet" is derived from woad, with which cloth is died (ſee Upton's note on the latter paſſage); and means a pale blue. Church, the other editor of the Faerie Queene, conſiders it as ſynonymous with blue; but they are thus diſtinguiſhed by W. Browne:

As in the rainbowe's many-colour'd hewe,
Here ſee we *watchet* deepened with a blewe.

Brit Paſt. II. iii.

Farewell the fields, ſo bare and wild!
But come thou roſe-cheek'd cherub mild,
Sweeteſt SUMMER! haſte thee here,
Once more to crown the gladden'd year.
Thee APRIL blithe, as long of yore,
Bermudas' lawns he frolick'd o'er,
With muſkie nectar-trickling wing,

V. 27. Farewell the fields, ſo bare and wild!] *Par. Loſt:*

He ſcarce had ſaid, when the *bare* earth, till then
Deſert and bare, unſightly, unadorn'd, &c. vii. 313.

V. 28. But come, thou roſe-cheek'd cherub mild,] Shakſpere in *Othello:*

Patience, thou young and *roſe*-lip'd *cherubim*.

We have "*roſe-cheek'd* Adonis" in Shakſpere's *Venus and Adonis*, "*roſe-cheek'd* virgin" in Beaumont and Fletcher's *Sea-voyage*, and "*roſe-cheekt* nymph" in Browne's *Britannia's Paſt.* II. iii. But the roſe has been applied in compoſition to various parts of the body.

V. 32. Bermudas' lawns he frolick'd e'er,

— — — — — — —

To gather balm of choiceſt dews,]

The ſcene and employment were probably ſuggeſted by Ariel;

———In the deep nook, where once
Thou call'dſt me up at midnight *to fetch dew*
From the ſtill-vex'd *Bermudas*. *Temp.* Act i.

V. 33. With muſkie nectar-trickling wing,] See *Comus*, ver. 988:

There eternal ſummer dwells,
And weſt winds *with muſky wing*
About the cedarn alleys fling
Nard and Caſſia's *balmy ſmells*.

See alſo Drayton's fifty-third *Idea*, vol. iv. p. 1280:

Where ſweet myrrhe-breathing Zephyr in the ſpring
Gently diſtills his *nectar-dropping* ſhowers.

(In the new world's firſt dawning ſpring,)
To gather balm of choiceſt dews,
And patterns fair of various hues,
With which to paint, in changeful die,
The youthful earth's embroidery;
To cull the eſſence of rich ſmells
In which to dip his new-born bells;

Spenſer thus deſcribes Love:

Sweete Love, that doth his golden *wings* embaye
In bleſſed *nectar*. *F. Q.* III. xi. 2.

And in another place he ſpeaks of Jupiter's "*nectar*-deawed locks." VII. vi. 30.

V. 34. In the new world's firſt-dawning ſpring,] Lucretius:

Multaque præterea *novitas* tum florida *mundi*
Pabula dia tulit, miſeris mortalibus ampla. Ver. 941.

V. 35. —balm of choiceſt dews,] *Par. Loſt*, xi. 135. "with "freſh *dews imbalm'd* the earth."

V. 38. The youthful earth's embroidery;] So in Browne's *Brit. Paſt:*

Walla by chance was in a meadow by,
Learning to ſample *Earth's embrodery*. B. ii. S. 3.

Milton in *Par. Loſt*, of the flowers, "*broider'd* the ground," iv. 702. And in *Lycidas*, but with a different application,

And every flower that ſad *embroidery* wears. Ver. 148.

But both the idea and expreſſion are in Chaucer,

Embrouded was he, as it were a *mede*. *C. T.* 89.

The metaphor is frequent in our poet.

V. 39. To cull the eſſence of rich ſmells] What Milton ſays, ſpeaking of the flowers, "their choiceſt boſom'd *ſmells*." *Par. Loſt*, ver. 127. But ſee in Drayton's *Muſes Elyſium, Nymphal* 2. vol. iv p. 1459:

————whoſe *rich ſmell*
The air about thee ſo ſhall ſwell, &c.

Thee, as he ſkim'd with pinions fleet,
He found an infant, ſmiling ſweet;
Where a tall citron's ſhade imbrown'd
The ſoft lap of the fragrant ground.
There on an amaranthine bed,
Thee with rare nectarine fruits he fed;
Till ſoon beneath his forming care,
You bloom'd a goddeſs debonnair;

V. 43. Where a tall citron's ſhade imbrown'd
The ſoft lap of the fragrant ground.]
Par. Loſt, iv. 245:
———where the unpierc'd *ſhade*
Imbrown'd the noontide bowers.
On which ſee Thyer's note, Newton's edit. In *Par. Loſt*, ix. 1041, we have "earth's freſheſt *ſofteſt lap*." But ſee Milton's *Song on May-Morning*, ver. 3. and Warton's note, where numerous inſtances might be added. The lap of the earth is the "*gremium* matris "*Terræ*" of Lucretius, i. 251. taken from him by Virgil, *G.* ii. 325.

V. 45. There on an amaranthine bed,] αμαραντινος Gr. *amarantin*, Milton, *Par. Loſt*, xi. 78. either generally unfading, or ſpecifically made of the flowers of the amarant. See alſo *On the Marriage of the King*, "In ſacred Eden's *amaranthine* grove."

V. 46. Thee with rare nectarine fruits he fed;] We have "*nectarin fruits*" in *Par. Loſt*, iv. 332. But compare the account given by Pindar of the manner in which the Hours and the Earth were to bring up Ariſtæus:

Ταὶ δ', ἐπιγουνίδιον
καταθηκάμεναι βρεφος αὐταις,
ΝΕΚΤΑΡ ἐν χειλεσσι και ἀμ-
βροσιαν ϛαξοισι. *Pyth.* ix. ver. 107.

V. 48. You bloom'd a goddeſs debonnair;] For an obvious reaſon it ſhould be *Thou bloom'dſt*. See *L'Allegro*, ver. 24. "'So

And then he gave the bleſſed iſle
Aye to be ſway'd beneath thy ſmile:
There plac'd thy green and graſſy ſhrine,
With myrtle bower'd and jeſſamine:
And to thy care the taſk aſſign'd
With quickening hand, and nurture kind,
His roſeate infant-births to rear,
Till Autumn's mellowing reign appear.

Haſte thee, nymph! and hand in hand,
With thee lead a buxom band;
Bring fantaſtic-footed Joy,
With Sport, that yellow-treſſed boy:

" buxum, blithe, and *debonnair*." The word *debonnair* in the ſame ſenſe is not uncommon in the Faerie Queene; ſee for inſtance II. vi. 28. III. xii. 14. V. ix. 20.

V. 51. There plac'd thy green and graſſy ſhrine,] Dr. Joſ. Warton's *Ode to Fancy*:

With *green and graſſy* dells between.

V. 55. —infant-births—] Births, for the things born. Milton, *Par. Loſt*, " Produce prodigious *births*." xi. 687.

V. 57. Haſte thee, nymph! and hand in hand, &c.] *L'Allegro*, ver. 25:

Haſte thee, nymph, and bring with thee, &c.

V. 59. Bring fantaſtic-footed Joy,] *L'Allegro*, ver. 33:

Come, and trip it, as you go,
On the light *fantaſtic toe*.

In a Greek Epigram, a Satyr is called σκιρτοποδὴς and ποδώκεστος. (*Analect. Brunck.* vol. ii. p. 238. epig. 413.)

V. 60. With Sport, that yellow-treſſed boy:] We have the

Leiſure, that through the balmy ſky
Chaſes a crimſon butterfly.
Bring Health, that loves in early dawn
To meet the milk-maid on the lawn;
Bring Pleaſure, rural nymph, and Peace,
Meek, cottage-loving ſhepherdeſs!
And that ſweet ſtripling, Zephyr, bring,
Light, and for ever on the wing.
Bring the dear Muſe, that loves to lean
On river-margins, moſſy green.

"hoary *treſſed* hind" in *Ode to a Friend*. Beaumont and Fletcher's *Tragedy of Bonduca*, "*yellow-treſſed* Hymen." Shakſpere ſpeaks very finely of the fiery-*treſſed*, as Milton does of the golden-*treſſed* Sun, who is called by Pindar χρυσοκομας. Ξανθοκομος, ξανθοθριξ, ευρροθριξ, and other ſimilarly-compounded epithets, are not uncommon in the Greek poets.

V. 61. Leiſure, that through the balmy ſky
Chaſes a crimſon butterfly.]

The occupation of Cupid on many ancient gems. See Spence's *Polymetis*, p. 71.

V. 67. And that ſweet ſtripling, Zephyr, bring,
Light, and for ever on the wing.]

Lucretius characteriſes him by the epithet "*pinnatus*," ver. 737. And Milton calls him "The frolick wind." *L'Allegro*, 18.

V. 69. Bring the dear Muſe, that loves to lean
On river-margins, moſſy green.]

See Akenſide's *Hymn to the Naiads*:

——————oft intent,
And *leaning* o'er Caſtalia's *moſſy* verge,
They mark the cadence of your confluent urns. Ver. 254.

Virgil, *Ecl.* vii. 45. "*Muſcoſi* fontes."

But who is ſhe, that bears thy train,
Pacing light the velvet plain?
The pale pink binds her auburn hair,
Her treſſes flow with paſtoral air;
'Tis May, the Grace—confeſt ſhe ſtands
By branch of hawthorn in her hands:
Lo! near her trip the lightſome Dews,
Their wings all ting'd in iris-hues;
With whom the pow'rs of Flora play,
And paint with panſies all the way.

V. 73. The pale pink—] Milton in *Lycidas* has "the *white* "pink." Ver. 144. *Pale* is an epithet given by him and Shakſpere to the primroſe.

V. 77. —the lightſome Dews,] In a picture of the attendants of Summer, of the ſame kind with this in the text, by Thomſon, but of much leſs originality and picturesque beauty, they are called "the light-footed Dews." See *Summer*, ver. 120 and following.

V. 78. Their wings all ting'd in iris-hues;] "*Iris* all hues;" *Par. Loſt*, iv. 698. But compare *Par. Loſt*, xi. 244. and *Comus*, ver. 83. See alſo the deſcription of the wings of Cupid in Spenſer, *F. Q.* III. xi. 47. and of a butterfly in his *Muiopotmos*, St. 12. The various colours of the rainbow formed a favourite ſubject of alluſion with the contemporaries of Spenſer and Milton.

V. 79. With whom the pow'rs of Flora play,
And paint with panſies all the way.]

Perhaps with alluſion to the groupe in Lucretius, before alluded to:

Flora quibus mater præſpergens ante viai
Cuncta coloribus egregiis, et odoribus opplet. Ver. 738.

Oft when thy ſeaſon, ſweeteſt Queen,
Has dreſs'd the groves in liv'ry green;
When in each fair and fertile field
Beauty begins her bow'r to build;
While Evening, veil'd in ſhadows brown,
Puts her matron-mantle on,

V. 81. Oft when thy ſeaſon, ſweeteſt Queen,
Has dreſs'd the groves in liv'ry green;]
Dryden's *Pal. and Arcite*, B. ii.

For thee, ſweet month, the *groves green liveries* wear.

This conceit, miſerable as it is, has been adopted by almoſt all our beſt poets. Not to mention any others, inſtances might be readily produced from Shakſpere, Spenſer, and Milton. In the following ludicrous paſſage from a poem, which contains much very noble imagery, I ſuſpect an alluſion to the dreſs of the fool in the old dramatic exhibitions:

Hawthorne had loſt his *motley livery*,
The naked twigs were ſhivering all for cold, &c.
Sackville's *Induction to the Mirror of Magiſtrates*, St. 3.

V. 82. Has dreſs'd the groves—] From Milton's *Song on May Morning*:

Woods and *groves* are of thy *dreſſing*.

Let me aſk, had not the author of this ſong "learned the art of "doing little things with grace?"

V. 83. When in each fair and fertile field] *Grave of Arthur*, ver. 63:

And many a fair and fragrant clime.

And ſee *F. Q.* II. xii. 12:

Yet well they ſeem to him that farre doth vew,
Both *faire and fruitfull*.

"*Fair*," as an epithet connected with *fruit*, is a favourite with Milton. In *Comus* too we have "the *gardens fair* of Heſperus," ver. 981. and in *Par. Loſt*, the "*fair field* of Enna," iv. 268.

V. 85. While Evening, veil'd in ſhadows brown,
Puts her matron-mantle on,]

And miſts in ſpreading ſteams convey
More freſh the fumes of new-ſhorn hay;
Then, Goddeſs, guide my pilgrim feet
Contemplation hoar to meet,
As ſlow he winds in muſeful mood,
Near the ruſh'd marge of CHERWELL'S flood;
Or o'er old AVON'S magic edge,
Whence Shakeſpeare cull'd the ſpiky ſedge,
All playful yet, in years unripe,
To frame a ſhrill and ſimple pipe.
There thro' the duſk but dimly ſeen,
Sweet ev'ning objects intervene:
His wattled cotes the ſhepherd plants,

Dryden's *Pal. and Arcite*, B. ii:

—The *brown ſhadows* of the friendly *night*.

But ſee below, note on ver. 185. and *Grave of Arthur*, ver. 21. In Sackville's *Induction*, "the night with *miſtie mantels* ſpred." St. 4. and 40. And in Milton's *Ode on the Paſſion*, night has her "thickeſt *mantle*." St. 5. And "her ſable *mantle*" in the *Faerie Queene*, I. xi. 49, and elſewhere. In *Ode at Vale-royal Abbey*; "As "*Evening* ſlowly ſpreads his *mantle* hoar." Ver. 1. Evening is more properly perſonified as a female.

V. 89. Then, Goddeſs, guide my pilgrim feet
Contemplation hoar to meet, &c.]

"*Pilgrim* ſteps" is uſed by Milton, *Par. Regained*, iv. 427. Compare with this paſſage *Complaint of Cherwell*, St. 9. And for what follows about Shakſpere, ſee the *Monody*, ver. 13. In *Grave of Arthur*, ver. 136. we have "*pilgrim* vows."

V. 99. His wattled cotes the ſhepherd plants,] *Comus*, ver. 344.
The folded flocks penn'd in their *watled cotes*.

"Watled" is hurdled, and ſo it is expreſſed in *Par. Loſt*, iv. 185:

Beneath her elm the milk-maid chants,
The woodman, ſpeeding home, awhile
Reſts him at a ſhady ſtile.
Nor wants there fragrance to diſpenſe
Refreſhment o'er my ſoothed ſenſe;
Nor tangled woodbines balmy bloom,
Nor graſs beſprent to breathe perfume:
Nor lurking wild-thyme's ſpicy ſweet
To bathe in dew my roving feet:

Watching where ſhepherds pen their flocks at eve,
In *hurdled cotes* amid the field ſecure.

The ſhepherd *planting* his hurdles is pleaſing, as it repreſents an action.

V. 100. Beneath her elm the milk-maid chants.] "The *milk-maid chants* at her balmy pail" in *Triumph of Iſis*, ver. 3. Beneath her elm, "*aſſuetâ* ſub ulmo," as Milton ſays in *Epitaphium Damonis*, ver. 15. The elm was a favourite tree with our poet, as has been elſewhere remarked.

V. 103. Nor wants there fragrance to diſpenſe
Refreſhment o'er my ſoothed ſenſe;
Nor tangled woodbines balmy bloom,
Nor graſs beſprent to breathe perfume:]

The phraſeology of Milton:

————————Now gentle gales
Fanning their odoriferous wings *diſpenſe*
Native *perfumes*, and whiſper whence they ſtole
Thoſe *balmy* ſpoils. *Par. Loſt*, iv. 157.

The phraſe "nor wants there" for nor is there wanted, is alſo Miltonic. "*Nor did there want* cornice or freeze." *Par. Loſt*, i. 715. But it is common with him. See our poet again, *Newmarket*, ver. 39. "*Nor wants there* hazel copſe."

V. 108. To bathe in dew my roving feet:] So in Spenſer's *Muiopotmos*, St. 23:

Nor wants there note of Philomel,
Nor ſound of diſtant-tinkling bell:
Nor lowings faint of herds remote,
Nor maſtiff's bark from boſom'd cot:
Ruſtle the breezes lightly borne
O'er deep embattled ears of corn:
Round ancient elm, with humming noiſe,
Full loud the chaffer-ſwarms rejoice.
Meantime, a thouſand dies inveſt

Now ſucking of the ſap of herbs moſt meet,
Or of the *dew*, which yet on them doth lie,
Now in the ſame *bathing his* tender feet.

See alſo Browne's *Brit. Paſt.*

And through the levell'd meadows gently threw
Their neateſt *feet, waſh'd with* refreſhing *dew*. B. i. S. 5.

V. 110. Nor ſound of diſtant-tinkling bell:] So in *Ode to a Friend:*

The wether's *bell* from folds *remote*. Ver. 40.

Gray's *Elegy:*

And drowſy *tinklings* lull the *diſtant* folds.

Our poet's father in an imitation of the ſecond Epode of Horace has "diſtant-bleating herds." See alſo *Pleaſures of Melancholy*, ver. 183. "the *diſtant-tinkling* team."

V. 117. Meantime, a thouſand dies inveſt
The ruby chambers of the Weſt!]

In *Par. Loſt*, iii. 10. it is ſaid of light,

—as with a mantle didſt *inveſt*
The riſing world of waters.

And ſee vii. 371. of the ſun,

——————all the horizon round
Inveſted with bright rays.

Warton has employed the figure again below, ver. 264.

The ruby chambers of the Weſt!
That all aſlant the village tow'r
A mild reflected radiance pour,
While, with the level-ſtreaming rays
Far ſeen its arched windows blaze:
And the tall grove's green top is dight
In ruſſet tints, and gleams of light:
So that the gay ſcene by degrees
Bathes my blithe heart in ecſtaſies;
And Fancy to my raviſh'd ſight
Pourtrays her kindred viſions bright.

V. 118. The ruby chambers of the Weſt!] *Comus*, ver. 101. "Of his *chamber* in the Eaſt;" from the nineteenth *Pſalm*.

V. 121. —the level-ſtreaming rays] See note on *Pleaſures of Melancholy*, ver. 31. *Arched* in the following line is one of Milton's words. *Il Penſeroſo*, ver. 133.

V. 123. And the tall grove's green top is dight
In ruſſet tints, and gleams of light:]

"Dight" means decked, adorned; ſee *L'Allegro*, ver. 62. and *Il Penſeroſo*, ver. 159. Shakſpere in Hamlet deſcribes "the morn in "*ruſſet* mantle clad," and in *Par. Loſt*, we have "a *gleam* of dawning "*light*." iii. 499. The mixture of tints in the text is not unlike that which Milton beautifully expreſſes in two words,

The field all iron caſt a *gleaming brown*. *Par. Reg.* iii. 325.

And ſee *Comus*, ver. 225:

And caſts a *gleam* over this tufted *grove*.

V. 127. And Fancy to my raviſh'd ſight
Pourtrays her kindred viſions bright.]

This is the "lively *portraiture*" of Milton. *Il Penſ.* ver. 149. In *Par. Loſt*, viii. 367. we have "the *viſion bright*."

At length the parting light ſubdues
My ſoften'd ſoul to calmer views,
And fainter ſhapes of penſive joy,
As twilight dawns, my mind employ,
Till from the path I fondly ſtray
In muſings lap'd, nor heed the way;
Wandering thro' the landſcape ſtill,
Till Melancholy has her fill;
And on each moſs-wove border damp
The glow-worm hangs his fairy lamp.

But when the Sun, at noon-tide hour,
Sits throned in his higheſt tow'r;

V. 134. In muſings lap'd,] *Pleaſures of Melancholy*, ver. 201. "*lap'd* in Paradiſe." From Milton; *Comus*, 257. "*lap* it in Elyſium." *L'Allegro*, ver. 136. "*Lap* me in ſoft Lydian airs."

V. 138. The glow-worm hangs his fairy lamp.] Becauſe the glow-worm is ſuppoſed to give light to the fairies on their revels. See *Ode to a Friend*, ver. 65. Shakſpere makes Titania ſay in the *Midſ. Night's Dream*, Act iii.

> The honey-bags ſteal from the humble bees,
> And for night-tapers crop their waxen thighs,
> And light them at the fiery *glow-worm*'s eyes,
> To have my love to bed, and to ariſe.

In Fletcher's *Faithful Shepherdeſs* the Satyr, a kind of fairy being, is ſaid to go

> Through ſtill ſilence of the night
> Guided by the *glow-worm*'s light. Act iv.

V. 139. But when the Sun, at noon-tide hour,
Sits throned in his higheſt tow'r;]

Me, heart-rejoicing Goddeſs, lead
To the tann'd haycock in the mead:
To mix in rural mood among
The nymphs and ſwains, a buſy throng;
Or, as the tepid odours breathe,
The ruſſet piles to lean beneath:
There as my liſtleſs limbs are thrown
On couch more ſoft than palace down;
I liſten to the buſy ſound
Of mirth and toil that hums around;
And ſee the team ſhrill-tinkling paſs,
Alternate o'er the furrow'd graſs.

But ever, after ſummer-ſhow'r,
When the bright ſun's returning pow'r,

Par. Loſt, iv. 30:

——————the full-blazing *ſun*,
Which now *ſat high in his meridian tower.*

Imitated alſo by our poet in *Pleaſures of Melancholy*, ver. 109:

Rejoices in his bright *meridian tower.*

V. 142. To the tann'd haycock in the mead:] *L'Allegro*, ver. 90.

V. 149. I liſten to the buſy ſound
Of mirth and toil that hums around;]

Shakſpere's *Henry V.*:

The *hum* of either army ſtilly *ſounds.*

But the text is from Milton's "*buſy hum* of men." *L'Allegro*, 118: as is the epithet in the next line but one from ver. 64. "the *furrow'd* land."

V. 154. When the bright ſun's returning pow'r,

With laughing beam has chas'd the ſtorm,
And cheer'd reviving Nature's form;
By ſweet-brier hedges, bath'd in dew,
Let me my wholeſome path purſue;
There iſſuing forth the frequent ſnail
Wears the dank way with ſlimy trail,
While, as I walk, from pearled buſh
The ſunny-ſparkling drop I bruſh;

With laughing beam has chas'd the ſtorm,
And cheer'd reviving Nature's form;]

Par. Reg. iv. 432:

And now the *ſun* with more effectual *beams*
Had *cheer'd* the face of earth.

The morning had before "*chas'd* the clouds." One of the expreſſions in the text reminds me of the moſt glorious deſcription of morning I have ever met with.

The beſy larke, the meſſager of day,
Saleweth in hir ſonge the morwe gray,
And firy Phebus riſeth up ſo bright,
That *all the orient laugheth* of the ſight,
And with his ſtremes drieth in the greves (groves)
The ſilver dropes hanging on the leves.

Chaucer's *C. T.* ver. 1493.

"The *laughing* Sun" in *Pleaſures of Melancholy*, ver. 163.

V. 157. By ſweet-brier hedges, bath'd in dew,
Let me my wholeſome path purſue; &c.]

Thomſon's *Spring*, ver. 103:

—Let me wander o'er the *dewy* fields,
Where freſhneſs breathes, and *daſh the* trembling *drops*
From the bent buſh, as thro' the verdant maze
Of ſweet-brier hedges I purſue my walk, &c.

V. 162. The ſunny-ſparkling drop I bruſh;] Gray's *Elegy:*

Bruſhing with haſty ſtep the dews away.

In ver. 262. we have "ſilver-*ſparkling* luſtre."

And all the landſcape fair I view
Clad in robe of freſher hue:
And ſo loud the black-bird ſings,
That far and near the valley rings.
From ſhelter deep of ſhaggy rock
The ſhepherd drives his joyful flock;
From bowering beech the mower blithe
With new-born vigour graſps the ſcythe;
While o'er the ſmooth unbounded meads
His laſt faint gleam the rainbow ſpreads.

V. 169. From bowering beech the mower blithe
With new-born vigour graſps the ſcythe;]

L'Allegro, ver. 65:

And the milk-maid ſingeth *blithe*,
And the *mower* whets his ſcythe.

Warton's deſcriptions apply rather to the eye than to the ear.

V. 172. His laſt faint gleam the rainbow ſpreads.] This circumſtance is noticed in a pleaſing manner in a copy of verſes of the *Carmina Quadrageſimalia*, as well as one or two others, which have juſt paſſed:

Aureus abrupto curvamine deſuper arcus
Fulget, et *ancipiti lumine* tingit agros;
Plurimus annoſâ decuſſus ab arbore *limax*,
In putri lentum *tramite ſulcat iter*;
Splendidus *accendit* per dumos *lampada vermis*,
Roſcida dum tremulâ ſemita luce micat.

Vol. ii. p. 14. edit. 1748.

See above ver. 159. and 138. The tremulous light of the glow-worm, noticed in the laſt paſſage referred to, is beautifully repreſented in *Ode to a Friend*, ver. 65. by the epithet "glimmering."

But ever againſt reſtleſs heat,
Bear me to the rock-arch'd ſeat,
O'er whoſe dim mouth an ivy'd oak
Hangs nodding from the low-brow'd rock;
Haunted by that chaſte nymph alone,
Whoſe waters cleave the ſmoothed ſtone;
Which, as they guſh upon the ground,
Still ſcatter miſty dews around:
A ruſtic, wild, groteſque alcove,
Its ſide with mantling woodbines wove;

V. 175. O'er whoſe dim mouth an ivy'd oak
Hangs nodding from the low-brow'd rock;]

See Horace, *Od.* III. xiii:

Fies nobilium tu quoque fontium,
Me dicente *cavis impoſitam ilicem*
Saxis, unde loquaces
Lymphæ deſiliunt tuæ.

"The *low-brow'd rock*" is from *L'Allegro*, ver. 8. "High-*brow'd*" is an epithet given to rocks by Drayton and W. Browne.

V. 181. A ruſtic, wild, groteſque alcove,] *Par. Loſt*, iv. 133:

——————Paradiſe
Now nearer, crowns with her incloſure green,
As with a rural mound, the champain head
Of a ſteep wilderneſs, whoſe hairy *ſides*,
With thicket overgrown, *groteſque* and *wild*,
Acceſs denied.

V. 182. Its ſides with mantling woodbines wove;] *Comus*, ver. 543:

——————a bank
With ivy canopied, and *interwove*
With flaunting *honey-ſuckle*.

Cool as the cave where Clio dwells,
Whence Helicon's freſh fountain wells;
Or noon-tide grot where Sylvan ſleeps
In hoar Lycæum's piny ſteeps.

V. 183. Cool as the cave where Clio dwells,] The Corycian cave, on mount Parnaſſus, in the neighbourhood of Delphi, ſacred to the Muſes, who are thence called Corycides.

V. 184. Whence Helicon's freſh fountain wells;] So in the *Faerie Queene:*

—With green boughs decking a gloomy glade,
About the *fountaine* like a girlonde made,
Whoſe bubbling wave did ever *freſhly well.* I. vii. 4.

See alſo Theocritus, *Idyll.* ε'. ver. 31; which I add with reference to the whole paſſage in the text:

Μη σκευδ'· ω γαρ τοι πυρι θαλπεαι· αδιον ασῃ
Ταδ' υπο ταν κοτινον και ταλσια ταυτα καθιξας.
Ψυχρον υδωρ τηνει καταλειβεται.

And again where he deſcribes a cave of the Nymphs, *Id.* ζ'. ver. 135.

Πολλαι δ' αμμιν υπερθε κατα κρατος δονεοντο
Αιγειροι πτελεαι τε· το δ' εγγυθεν ιερον υδωρ
Νυμφαν εξ αντροιο κατειβομενον κελαρυσδε.

But Warton does not notice the fall of water as pleaſing to the ear: a circumſtance which Theocritus does here (κελαρυσδε); and more particularly in the firſt *Idyll.*

Αδιον, ω ποιμαν, το τευ μελος, η το καταχες
Την' απο τας πιτρας καταλειβεται ὑψοθεν υδωρ.

Milton in his retreat would have "the water *murmuring*." *Il Penſ.* ver. 144.

V. 185. Or noon-tide grot, where Sylvan ſleeps
In hoar Lycæum's piny ſteeps.]

Par. Loſt, iv. 707:

——————In ſhadier bower,
More ſacred or ſequeſter'd tho' but feign'd,

Me, Goddeſs, in ſuch cavern lay,
While all without is ſcorch'd in day;
Sore ſighs the weary ſwain, beneath
His with'ring hawthorn on the heath;
The drooping hedger wiſhes eve,
In vain, of labour ſhort reprieve!

Pan or *Sylvanus* never *ſlept*; nor *Nymph*
Nor Faunus *haunted*.

See alſo *Il Penſeroſo*, ver. 133:

To arched walks of twilight groves,
And ſhadows brown that *Sylvan* loves,
Of *pine* or monumental *oak*,
Where the rude ax with heaved ſtroke
Was never heard the *Nymphs* to daunt,
Or fright them from their hallow'd *haunt*.
There in cloſe covert by ſome brook, &c.

Compare alſo *Par. Reg.* ii. 291.

Lycæum was a mountain in Arcadia, ſacred to Pan and his attendants. It is thus noticed, together with another mountain, by Virgil, who gives ſome of the characteriſtics which are mentioned by our poet:

Piniſer illum etiam ſolâ ſub *rupe* jacentem
Mænalus, et *gelidi* fleverunt ſaxa *Lycæi*. *Ecl.* x. 14.

The epithet "piny" occurs again in the *Cruſade*, ver. 32. We have "*noon-tide* bow'rs" in *Par. Loſt*, iv. 246. The alluſion in the text is to a claſſical ſuperſtition, thus noticed by Theocritus:

Ου θεμις, ω ποιμαν, το μεσαμβρινον, ου θεμις αμμιν
Συρισδειν· τον Πανα διδοικαμες· η γαρ απ' αγρας
Ταπινα κεκμακως αμπαυεται. *Idyll.* α'. ver. 15.

And it is with a ſimilar alluſion, connected with other particulars, that Milton thus marks out the time of noon in his paſtoral elegy on Charles Deodate:

Cum Pan æſculeâ *ſomnum capit* abditus umbrâ,
Et repetunt ſub aquis *ſibi nota ſedilia nymphæ*,
Paſtoreſque latent, *ſtertit ſub ſepe colonus*. *Epit. Dam.* ver. 52.

Meantime, on Afric's glowing ſands,
Smote with keen heat, the trav'ler ſtands:
Low ſinks his heart, while round his eye
Meaſures the ſcenes that boundleſs lie,
Ne'er yet by foot of mortal worn,
Where Thirſt, wan pilgrim, walks forlorn.
How does he wiſh ſome cooling wave
To ſlake his lips, or limbs to lave!

V. 195. —while round his eye
Meaſures the ſcenes that boundleſs lie,]
L'Allegro, ver. 69:
Strait mine eye hath caught new pleaſures
Whilſt the landſkip *round it meaſures*.
Collins ſays in his *Ode to Liberty*:
Beyond the *meaſure* vaſt of thought;
recollecting perhaps a paſſage of ſublime piety in *Par. Loſt*:
Great are thy works, Jehovah, infinite
Thy power, what *thought* can *meaſure* thee? vii. 602.
The reader may ſee this word nobly uſed alſo by Spenſer, in his *Viſions of Bellay*, St. 7. Fairfax, in his tranſlation of Taſſo, xv. 30. and Akenſide in the *Pleaſures of Imagination*, i. 198.

V. 197. Ne'er yet by foot of mortal worn,] *Lucretius*, iv. 1.
Avia Pieridum peragro loca, *nullius ante*
Trita ſolo.

V. 200. To ſlake his lips,] To "ſlake" means here to ſlacken, to relax, to refreſh by waſhing; it is uſed much in the ſame ſenſe, which is not a common one, by Akenſide:
——From your ſhelving ſeats
And groves of poplar plenteous cups ye bring
To *ſlake* his veins. *Hymn to Naiads*, ver. 194.
Sir J. Davies uſes the neutral verb for to grow ſlack:
But when the body's ſtrongeſt ſinews *ſlake*.
On the Immortality of the Soul. Sect. 3.

And thinks, in every whiſper low,
He hears a burſting fountain flow.

Or bear me to yon antique wood,
Dim temple of ſage Solitude!
There within a nook moſt dark,
Where none my muſing mood may mark,
Let me in many a whiſper'd rite
The Genius old of Greece invite,
With that fair wreath my brows to bind,
Which for his choſen imps he twin'd,

V. 201. And thinks, in every whiſper low,
He hears a burſting fountain flow.]

A very natural and pathetic thought; and ſuch as I find in a moſt beautiful ſonnet of the late Mr. Ruſſell of New College: the ſubject is the ſolitary confinement of Philoctetes at Lemnos:

Hope ſtill was his: in each low breeze, that ſigh'd
Through his rude grot, he heard a coming oar,
In each white cloud a coming ſail he ſpied;
Nor ſeldom liſten'd to the fancied roar
Of Œta's torrents, or the hoarſer tide
That parts fam'd Trachis from th' Euboic ſhore.

There are no better ſonnets in the Engliſh language than Ruſſell's. One or two of them are eminently beautiful, as are the "*Maniac*" and the "*Farewell.*"

V. 210. —his choſen imps—] "Imp" with our earlier writers means ſimply a child, from the Saxon *impan*, to graft. Children are called imps, not, as I imagine, from their imitating all they ſee and hear, as is ſuggeſted in Newton's Milton, *Par. Loſt*, ix. 89, note, but from their being grafts from the parent ſtock. This notion receives confirmation from a paſſage in Beaumont and Fletcher's

Well nurtur'd in Pierian lore,
On clear Iliſſus' laureate ſhore.—
Till high on waving neſt reclin'd,
The raven wakes my tranced mind!

Or to the foreſt-fringed vale,
Where widow'd turtles love to wail,
Where cowſlips, clad in mantle meek,
Nod their tall heads to breezes weak :

Tragedy of Bonduca, where a boy is addreſſed by the appellation "Thou royal *graft*." Act v.

V. 212. On clear Ilyſſus' laureate ſhore.] So in *Pleaſures of Melancholy*, ver. 255:

Tho' through the bliſsful ſcene *Iliſſus* roll
His ſage-inſpiring flood, whoſe winding marge
The thick-wove *laurel* ſhades.

And *Newmarket*, ver. 190:

The *laureate* alleys of *Iliſſus* ſpring.

It is with propriety called "*clear* Iliſſus;" Plato diſtinguiſhes it by the epithet λαφανὸς, tranſparent, *Phædr.* vol. x. p. 284. ed. Bipont.

V. 217. Where cowſlips——
Nod their tall heads to breezes weak :]

Browne deſcribes a dale,

Where tufty daiſies *nod at every gale*. *Brit. Paſt.* I. v.

In Shakſpere, *Midſ. N. Dr.* Act ii. we have

The *oxlip*, and the *nodding* violet.

The appropriate beauty of the epithet "tall," given by Shakſpere to the cowſlip in relation to the diminutive ſize of the fairies, is here loſt:

The *cowſlips tall* her penſioners be. *Midſ. N. Dr.* ii.

Ibid. —clad in mantle meek,] "Meek" generally ſignifies a quality of the mind, but here is uſed for ſoft, delicate. In

In the midſt, with ſedges gray
Crown'd, a ſcant riv'let winds its way,
And trembling thro' the weedy wreaths,
Around an oozy freſhneſs breathes.
O'er the ſolitary green,
Nor cot, nor loitering hind is ſeen:
Nor aught alarms the mute repoſe,
Save that by fits an heifer lows:
A ſcene might tempt ſome peaceful Sage
To rear him a lone hermitage;
Fit place his penſive eld might chuſe
On virtue's holy lore to muſe.

Yet ſtill the ſultry noon t' appeaſe,
Some more romantic ſcene might pleaſe;

Browne's *Britannia's Paſtorals* "the *meeker* ground" and "the "*meekened* valleys" occur in an obvious ſenſe. I. iv. and II. i. The epithet is uſed with the ſame meaning as in the text, in a ſimple and pleaſing elegy on an infant, which I quote ſomewhat at large from our poet's father:

Bring then *meek* daiſies, and the primroſe pale,
The ſnow-clad lily of the velvet vale,
The purple violet's bell empearl'd with dew,
Cropt at cold evening, fit on graves to ſtrew:
Be here no gaudy pink, or panſy gay,
No roſe, the pride of Venus and of May,
No full carnation, deck'd with thouſand dies, &c.

Poems, p. 24.

V. 229. —eld—] Old age, a common word with Spenſer, and uſed by Milton, *On a fair Infant*, ver. 13. In *Il Penſ.* ver. 168. we find "the *peaceful hermitage*."

Or fairy bank, or magic lawn,
By Spenſer's laviſh pencil drawn:
Or bow'r in Vallombroſa's ſhade,
By legendary pens pourtray'd.
Haſte, let me ſhroud from painful light,
On that hoar hill's aerial height,
In ſolemn ſtate, where waving wide,
Thick pines with darkening umbrage hide
The rugged vaults, and riven tow'rs
Of that proud caſtle's painted bow'rs,

V. 235. Or bow'r in Vallombroſa's ſhade,] *Par. Loſt*, i, 302:

Thick as autumnal leaves that ſtrow the brooks
In Vallombroſa, where th' Etrurian *ſhades*
High over-arch'd *imbow'r*.

V. 238. On that hoar hill's aerial height,] *L'Allegro*, ver. 55:

From the ſide of ſome *hoar hill*
Through the *high* wood echoing ſhrill.

See *Cruſade*, ver. 49, and note; and above, ver. 186. "*hoar* Ly-"cæum." Milton alſo in *Arcades*, ver. 98. has "Cyllene *hoar*." Our poet again in *Ode for June* 4, 1786. "Ætna's *hoar* romantic "pile." Ver. 35.

V. 240. Thick pines with darkening umbrage hide
The rugged vaults, &c.]

See *Ode to a Friend*, ver. 13:

The tufted *pines*, whoſe *umbrage* tall
Darkens the long-deſerted hall.

And *Firſt of April*, ver. 14:

——the rough caſtle's *rifted tower*.

"Rifted" is the participle uſed by Milton in *Comus*, ver. 518:

And *rifted* rocks, whoſe entrance leads to hell.

V. 242. Of that proud caſtle's painted bow'rs,] "Bowers," i. e.

Whence HARDYKNUTE, a baron bold,
In Scotland's martial days of old,
Deſcended from the ſtately feaſt,
Begirt with many a warrior gueſt,
To quell the pride of Norway's king,
With quiv'ring lance and twanging ſtring.
As thro' the caverns dim I wind,
Might I that holy legend find,
By fairies ſpelt in myſtic rhymes,
To teach enquiring later times,

chambers; ſee note on *Triumph of Iſis*, ver. 223. The alluſion is to the ballad of Hardyknute:

My zoungeſt ſon ſall here remain
To guard theſe ſtately *towris*,
And ſhut the ſilver bolt that keips
Sae faſt zour *painted bowris*.

See *The Union*, page 164. edit. 3d. There are ſome curious circumſtances relating to this ballad, which after having for ſome time deceived the literary world, and been conſidered as an ancient fragment, was diſcovered to be the compoſition of Mrs.— Halkett, aunt to Sir Peter Halkett, who was killed in America with Gen. Braddock in 1755. See Warton's *Obſ. on Spenſer*, vol. i. p. 156, and note. The reader may find a ſecond part to it in the firſt volume of Pinkerton's *Select Scottiſh Ballads*.

V, 248. With quivering lance—] Gray's *Bard*:
To arms, cried Mortimer, and couch'd his *quivering lance*.

V. 251. By fairies ſpelt—] The Saxon ſubſtantive *ſpel*, according to Lye, ſignifies an hiſtory, a narrative, a fable, &c; and the verb *ſpellian*, to relate, to fable, to teach, &c; ſignifications which are not noticed in Johnſon's Dictionary. By referring to theſe, the meaning of the word in the text will appear.

What open force, or ſecret guile,
Daſh'd into duſt the ſolemn pile.

But when mild Morn in ſaffron ſtole
Firſt iſſues from her eaſtern goal,
Let not my due feet fail to climb
Some breezy ſummit's brow ſublime,
Whence Nature's univerſal face
Illumin'd ſmiles with new-born grace;
The miſty ſtreams that wind below
With ſilver-ſparkling luſtre glow;

V. 253. What open force, or ſecret guile,] Milton, *Par. Loſt*, ii. 41:

Whether of *open* war or covert *guile*.

V. 255. —Morn in ſaffron ſtole] Ἠως κροκοπεπλος. Il. θ'. 1. "crocenm linquens *Aurora* cubile." Virg. *Æn.* iv.

V. 256. Firſt iſſues from her eaſtern goal,] Milton of the Sun,

Pacing tow'rds the other *goal*
Of his chamber in the *Eaſt*. *Comus*, ver. 100.

V. 257. Let not my due feet fail to climb] *Il Penſ.* ver. 155:

But *let my due feet never fail*, &c.

V. 259. Whence Nature's univerſal face] Milton, of the earth:

Brought forth the tender graſs, whoſe verdure clad
Her *univerſal face* with pleaſant green. *Par. Loſt*. vii. 315.

See alſo iii. 48:

A *univerſal* blank of *Nature*'s works.

In *Lycidas*, "*univerſal nature*."

V. 261. The miſty ſtreams that wind below
With ſilver-ſparkling luſtre glow;]

Compare *Grave of Arthur*, ver. 105. There is a ſtrong reſemblance

The groves and caſtled cliffs appear
Inveſted all in radiance clear;
O! every village charm beneath!
The ſmoke that mounts in azure wreath!
O beauteous, rural interchange!
The ſimple ſpire, and elmy grange!

between this paſſage and the following from Maſon, who ſays of the *morn*,

Bids *ſilver luſtre* grace yon *ſparkling* tide,
That *winding* warbles down the mountain's ſide.

Elfrida, Ode 1.

V. 265. O! every village charm beneath!
The ſmoke that mounts in azure wreath!]

See *Ode to a Friend*, ver. 9. In the following paſſage from Ph. Fletcher, which our poet probably had in his eye, there is great elegance:

But ſee the *ſmoke, mounting in village* nigh,
With folded *wreaths* ſteals through the quiet air.

Purple Iſland, IV. xxxiii.

In pictures from nature by different hands the ſame circumſtances muſt be introduced; and there is accordingly no reaſon perhaps to ſuppoſe that Maſon imitated our poet in the following paſſage:

Each ſcatter'd *village*, and each holy *ſpire*
That deck'd the diſtance of the ſylvan ſcene,
Are ſunk in ſudden gloom: The plodding hind,
That homeward hies, kens not the cheering ſite
Of his calm cabin, which a moment paſt
Stream'd from its roof *an azure curl of ſmoke*
Beneath the ſheltering coppice.

Engliſh Garden, B. ii. ver. 398.

V. 268. —elmy grange!] Grange, from the Latin Grangia, a repoſitory of corn, thence a farm-houſe, or country-ſeat, uſually in a ſolitary ſituation. Thus in *Othello*:

CONTENT, indulging bliſsful hours,
Whiſtles o'er the fragrant flow'rs,
And cattle, rouz'd to paſture new,
Shake jocund from their ſides the dew.

'Tis thou, alone, O SUMMER mild,
Canſt bid me carol wood-notes wild:

What tell'ſt thou me of robbing? This is Venice,
My houſe is not a *grange*.

The word is ſtill retained in ſome counties.

V. 271. And cattle, rouz'd to paſture new,
Shake jocund from their ſides the dew.]

Fletcher's *Purple Iſland*, VI. lxxvii:

To-morrow ſhall ye feaſt in *paſtures new*,
And with the riſing ſun banquet on pearled *dew*.

"Paſtures new" in *Lycidas*, ver. 193. Virgil, deſcribing a proper ſituation for a bee-hive, ſays it ſhould be, where

——————neque oves hœdique petulci
Floribus inſultent, aut errans *bucula* campo
Decutiat rorem, et ſurgentes atterat herbas. *Georg.* iv. 10.

Shakſpere, I believe, but I know not where, ſpeaks of ſomething ſhaken like dew-drops from a lion's mane.

V. 273. 'Tis thou, alone, O Summer mild,
Canſt bid me carol wood-notes wild:]

L'Allegro, ver. 134. "Warble his native *wood-notes wild*." Different poets have expreſſed their fondneſs for different times and ſeaſons, as more favourable than others to poetical inſpiration. Milton preferred the Spring, and Thomſon the Autumn. William Browne calls "gray-eyed Aurora the Muſes friend;" and Milton, though he ſometimes deſcribes himſelf as compoſing in the morning, yet ſeems more generally to have been indulged with "the "nightly viſitations of his celeſtial patroneſs." Dr. Johnſon obſerves of Gray in his life of him, that "he had a notion, not very

Whene'er I view thy genial ſcenes;
Thy waving woods, embroider'd greens;
What fires within my boſom wake,
How glows my mind the reed to take!
What charms like thine the muſe can call,
With whom 'tis youth and laughter all;
With whom each field's a paradiſe,
And all the globe a bow'r of bliſs!

" peculiar, that he could not write but at certain times, or at happy " moments: a fantaſtic foppery, to which my kindneſs for a man " of learning and virtue wiſhes him to have been ſuperior." But with deference to ſuch an opinion, where, we may aſk, is the man, ſo thoroughly maſter of the powers of his mind, as not to feel that it is ſubject to the influence of external circumſtances? And further, we may aſk, is not this one inſtance amongſt many of that ſpirit of prejudice, to which it is pretty generally acknowledged, and moſt heartily to be regretted, that a man even of Dr. Johnſon's learning and virtue was not ſuperior?

V. 281. With whom each field's a paradiſe,
And all the globe a bow'r of bliſs!]

The former line alludes to Milton, *Par. Loſt*, iv. and the latter to Spenſer, [redacted] II. xii. Gray ſays with equal truth and beauty of a perſon, recovering from illneſs,

The meaneſt flow'ret of the vale,
The ſimpleſt note that ſwells the gale,
The common ſun, the air, the ſkies
To him are opening *Paradiſe*. *Fragm. on Viciſſitude.*

But ſee Drayton's *Muſes Elyſium*, which was certainly Warton's original:

The poet's *paradiſe* this is,
To which but few can come;
The Muſes only *bow'r of bliſs*,
Their dear Elyſium. Vol. iv. p. 1448.

With thee converſing, all the day,
I meditate my lightſome lay.
Theſe pedant cloiſters let me leave,
To breathe my votive ſong at eve,
In valleys, where mild whiſpers uſe
Of ſhade and ſtream, to court the muſe;
While wand'ring o'er the brook's dim verge,
I hear the ſtock-dove's dying dirge.

But when life's buſier ſcene is o'er,
And Age ſhall give the treſſes hoar,
I'd fly ſoft Luxury's marble dome,
And make an humble thatch my home,
Which ſloping hills around incloſe,
Where many a beech and brown oak grows;
Beneath whoſe dark and branching bow'rs
Its tides a far-fam'd river pours:
By Nature's beauties taught to pleaſe,

V. 84. I meditate my lightſome lay.] "To *med*[illegible] my rural "minſtrelſy;" *Comus*, ver. 547. "*meditate* the Muſe;" *Lycid.* ver. 66. "Muſam *meditaris*," Virg. *Ecl.* i. 2.

V. 287. In valleys, where mild whiſpers uſe
Of ſhade and ſtream, to court the muſe;]
Lycidas, ver. 136:
Ye *valleys low, where the mild whiſpers uſe*
Of ſhades, and wanton winds, and guſhing brooks.

V. 295. Which ſloping hills around incloſe,] *Par. Loſt*, iv. 260:
——meanwhile murm'ring waters fall
Down the *ſlope hills*.

Sweet Tuſculane of rural eaſe!
Still grot of Peace! in lowly ſhed
Who loves to reſt her gentle head:
For not the ſcenes of Attic art
Can comfort care, or ſooth the heart:
Nor burning cheek, nor wakeful eye,
For gold and Tyrian purple fly.

Thither, kind Heav'n, in pity lent,
Send me a little, and content;

V. 300. —Tuſculane—] *Tuſculanum*, or *Ager Tuſculanus*, the country about Tuſculum, where Cicero had a villa, to which he uſed to retire from the labours of the bar, to relax his mind in the company of a few ſelect friends, and to purſue his philoſophical reſearches. Here alſo Horace had a farm given him by Mæcenas; and it is the deſcription which he gives of his farm, that our poet ſeems to have had in his eye in the paſſage before us:

Continui montes niſi diſſocientur opacâ
Valle - - - - - quid, ſi *quercus* et ilex
Multâ fruge pecus, *multâ* dominum juvet *umbrâ*?
Fons etiam *rivo dare nomen idoneus* - - - -
Hæ latebræ dulces, etiam, ſi credis, amœnæ,
Incolumem tibi me præſtant Septembribus horis. *Epiſt.* I. xvi.

V. 305. Nor burning cheek, nor wakeful eye,
For gold and Tyrian purple fly.]

Lucretius, ii. 34:

Nec *calidæ* potius decedunt corpore *febres*,
Textilibus ſi in picturis *oſtroque rubenti*
Jactaris, quam ſi plebeia in veſte cubandu'ſt.

V. 307. Thither, kind Heav'n, in pity lent,
Send me a little, and content;
The faithful friend, &c.]

I am tempted to tranſcribe the following lines from Lord Surrey,

The faithful friend, and cheerful night,
The ſocial ſcene of dear delight:
The conſcience pure, the temper gay,
The muſing eve, and idle day.
Give me beneath cool ſhades to ſit,
Rapt with the charms of claſſic wit:
To catch the bold heroic flame,
That built immortal Græcia's fame.
Nor let me fail, meantime, to raiſe
The ſolemn ſong to Britain's praiſe:

not only becauſe they bear a ſpirit of great general reſemblance to thoſe in the text, but more particularly becauſe they poſſeſs ſo much more eaſe and ſmoothneſs than moſt readers may expect in a poet of the beginning of the ſixteenth century:

Martiall, the thinges that doe attayne
The happy life, be theſe I fynde;
The riches left not got with payne,
The fruitfull grounde, the quiet mynde,
The egall frend, no grudge, no ſtryfe,
No change of rule or governaunce,
Without diſeaſe the healthfull lyfe,
The houſhold of continuaunce.
The meane dyet, no delicate fare,
True wiſdome joynde with ſimpleneſſe,
The night diſcharged of all care,
Where wine the wit may not oppreſſe.
The faithfull wyfe without debate,
Such ſlepe as may beguyle the night;
Contented with thine owne eſtate,
Ne wiſh for death, ne feare his might.

But Surrey's poetry in general is extremely ſweet.

V. 317. Nor let me fail, meantime, to raiſe
The ſolemn ſong to Britain's praiſe:

To ſpurn the ſhepherd's ſimple reeds,
And paint heroic ancient deeds :
To chant fam'd ARTHUR's magic tale,

To ſpurn the ſhepherd's ſimple reeds, &c.]
See quotation from William Browne's *Shepheard's Pipe* in note to *Triumph of Iſis*, ver. 19. I know not whether we are to underſtand from theſe lines that our poet had any ſuch ſubject, as thoſe alluded to, in hand: but in the preface to *the Union*, in which this poem firſt appeared, it is ſaid that from this "the public may be enabled "to form ſome judgment beforehand of a poem of a nobler and "more important nature, which the author is now preparing." It was in this way that Milton intimated his deſign of celebrating the Britiſh worthies:

Si quando indigenas revocabo in carmina reges,
*Arturum*que etiam ſub terris bella moventem;
Aut dicam invictæ ſociali fœdere menſæ
Magnanimos heroas, et, O! modo ſpiritus adſit,
Frangam Saxonicos Britonum ſub marte Colonos.
Manſus, ver. 80.

And again:

Ipſe ego Dardanias Rutupina per æquora puppes
Dicam; et Pandraſidos regnum vetus Inogeniæ,
Brennumque, Arviragumque duces, priſcumque Belinum,
Et tandem Armoricos Britonum ſub lege Colonos;
Tum gravidam *Arturo*, fatali fraude, Iögernen,
Mendaces vultus, aſſumptaque Gorlois arma,
Merlini dolus. O mihi tum ſi vita ſuperſit,
Tu procul annoſa pendebis *fiſtula* pinu
Multum oblita mihi, &c. *Epitaph. Damonis*, ver. 162.

Milton's youthful imagination was ſo completely filled with the old legendary ſtories of Britain, that he ſeems not to have had much regard for the heroic and authenticated acts of our comparatively modern forefathers. Edward the Black Prince, ſo great a favourite with out poet, is, I believe, never mentioned by Milton.

V. 321. To chant fam'd ARTHUR's magic tale,] See *Gravo of Arthur.*

And EDWARD, ſtern in ſable mail;
Or wand'ring BRUTUS' lawleſs doom,
Or brave BONDUCA, ſcourge of Rome.

O ever to ſweet Poeſy
Let me live true votary!
She ſhall lead me by the hand,
Queen of ſweet ſmiles, and ſolace bland!
She from her precious ſtores ſhall ſhed
Ambroſial flow'rets o'er my head:

V. 323. Or wand'ring BRUTUS' lawleſs doom,] Brutus, according to Geoffrey of Monmouth, was ſon of Sylvius, grandſon of Aſcanius, and great grandſon of Æneas. Having accidentally killed his father in the chace, he was baniſhed by his kindred from Italy into Greece; where he delivered his countrymen the Trojans from the bondage of Pandraſus; and having made a treaty with him, and married his daughter Innogen, left Greece with the Trojans in a fleet of 324 ſail, in ſearch of a new country; and after wandering about ſome time, in the courſe of which he met with Corineus in Tuſcany, with whom he joined forces, at length arrived at Totneſs in Devonſhire. Cornwall by lot fell to Corineus; and Brutus himſelf reigned over the iſland, the name of which he changed from Albion to Britain, 24 years, when he died and was buried in a city built by himſelf, called Troja nova, afterwards Trinovantum, on that which is now the ſite of London. This fable of the deſcent of the Britons from the Trojans appears to have been believed in England and Scotland, in Edward the Firſt's time, about 1301. See *Hiſt. of Eng. Poet.* vol. i. p. 128. note.

V. 324. Or brave BONDUCA, ſcourge of Rome.] Boadicea. The firſt ſcene of Beaumont and Fletcher's *Tragedy* of that name is extremely animated.

V. 330. Ambroſial flow'rets—] *Par. Loſt*, ii. 245:
Ambroſial odours and *ambroſial flowers.*

She, from my tender youthful cheek,
Can wipe, with lenient finger meek,
The ſecret and unpitied tear,
Which ſtill I drop in darkneſs drear.
She ſhall be my blooming bride;
With her, as years ſucceſſive glide,
I'll hold divineſt dalliance,
For ever held in holy trance.

V. 337. I'll hold divineſt dalliance,] See note on *Triumph of Iſis*, ver. 98.

V. 338. For ever held in holy trance.] *Monody at Avon*:

An *holy trance* my charmed ſpirit wings. Ver. 17.

Where ſee note. *Il Penſ.* ver. 41:

There *held in holy* paſſion ſtill.

Our poet again in the *Pleaſures of Melancholy*, ver. 4:

On which, in calmeſt meditation *held*.

ODE XII.

THE CRUSADE.

(Publiſhed in 1777.)

ADVERTISEMENT.

KING RICHARD the firſt, celebrated for his achievements in the Cruſades, was no leſs diſtinguiſhed for his patronage of the Provencial minſtrels, and his own compoſitions in their ſpecies of poetry. Returning from one of his expeditions in the holy land, in diſguiſe, he was impriſoned in a caſtle of Leopold duke of Auſtria. His favourite minſtrel, Blondel de Neſle, having traverſed all Germany in ſearch of his maſter, at length came to a caſtle, in which he found there was only one priſoner, and whoſe name was unknown. Suſpecting that he had made the deſired diſcovery, he ſeated himſelf under a window of the priſoner's apartment; and began a ſong, or ode, which the King and himſelf had formerly compoſed together. When the priſoner, who was King Richard, heard the ſong, he knew that Blondel muſt be the ſinger: and when Blondel pauſed about the middle, the King began the remainder, and completed it. ~~The following ode is ſuppoſed to be this joint compoſition of the Minſtrel and King Richard.~~ W.

BOUND for holy Paleſtine,
Nimbly we bruſh'd the level brine,

V. 2. Nimbly we bruſh'd the level brine,] Mr. Headley quotes from Spenſer:

——————and that Ferryman
With his ſtiff oars did *bruſh* the ſea ſo ſtrong.
Faerie Queene, II. xii. 10.

All in azure ſteel array'd;
O'er the wave our weapons play'd,

See alſo Fairfax's *Taſſo:*

Some ſpread their ſails, with bended oars ſome ſweep
The waters ſmooth, and *bruſh* the buxom wave. XV. xii.

It is exactly the ſame with Virgil's expreſſion,

—torquent ſpumas et cærula *verrunt*. *Æn.* iii. 208.

To whom it came from Lucretius; though by him applied to the winds alone,

—validi *verrentes* æquora venti. Ver. 267. et alibi.

It is thus uſed by Dryden, in *the Flower and the Leaf:*

Seas would be pools without the *bruſhing* air
To curl the waves.

I may add that Milton uſes the ſame metaphor with a ſtill different application:

——————————the air,
Bruſh'd with the hiſs of ruſtling wings. *Par. Loſt*, i. 768.

Compare *Ode to a Friend*, ver. 67. and Warton's note on Milton's *Arcades*, ver. 50.

V. 4. O'er the wave our weapons play'd,
And made the dancing billows glow:]

In William Browne's *Inner Temple Maſque:*

The Greeks, which on *the dauncinge billows* ſayl'd. Sc. 1.

In his *Britannia's Paſtorals* he gives an image ſomewhat like that in the text:

Now great Hyperion left his golden throne,
That on the *dauncing waves* in glory ſhone. II. i.

Although the idea is common, I think it not amiſs to add the following from Chatterton, becauſe the ſubject of the poem is Richard the Firſt's Cruſade:

Rycharde of Lyon's harte to fyghte is gon,
Uponne the brede ſea doe the banners gleme. Ecl. ii. St. 1.

And to notice that Chatterton has deſcribed in another place of the ſame poem a ſail *dancing* upon the ſea. Between this very beautiful poem of Chatterton and the Ode before us, the ſubject of both which is the ſame cruſade, there will be found ſeveral minute

And made the dancing billows glow;
High upon the trophied prow,
Many a warrior-minſtrel ſwung
His ſounding harp, and boldly ſung:
" Syrian virgins, wail and weep,
" Engliſh Richard ploughs the deep!

reſemblances, which I ſhall mention as they occur, and which I believe will not be ſuppoſed merely imaginary.

V. 6. High upon the trophied prow,
Many a warrior-minſtrel ſwung
His ſounding harp,—]

Chatterton with leſs propriety introduces the muſic of the " ſlug-" horne," an inſtrument not unlike a hautboy. Compare Maſon, in one of his Odes in Caractacus:

Hail thou harp of Phrygian frame!
In years of yore that Camber bore
From Troy's ſepulchral flame;
With ancient Brute to Britain's ſhore
The mighty minſtrel came.
Sublime upon the burniſh'd prow, &c.

And it was thus that in the days of Grecian chivalry Orpheus delighted the Argonauts:

Τοισι δε φορμιζων, &c. *Apollon. Argon.* i. 469.

But between the manners of the early ages of ancient Greece and thoſe of the early ages of modern Europe, there prevailed a pretty general reſemblance. The ſame ſpirit of adventure and magnificent hoſpitality, and the ſame fondneſs for muſic and fabulous or legendary tales, characteriſed each of them; and the heroes Orpheus and Demodocus ſeldom failed of counterparts in the warrior minſtrels, who attended the military enterpriſes and gorgeous feſtivals of modern chivalry.

V. 9. Syrian virgins, wail and weep,
Engliſh Richard ploughs the deep!
Tremble, watchmen, as ye ſpy, &c.] The dramatic form

" Tremble, watchmen, as ye ſpy,
" From diſtant towers, with anxious eye,
" The radiant range of ſhield and lance
" Down Damaſcus' hills advance:

given to theſe ſentiments makes them much more animated than they are in Chatterton's *Eclogue:*

The Saraſen lookes owte: he doethe feere
That Englondes brondeous ſonnes do cotte the waie;
Lyke honted bockes they reineth here and there. St. 3.

But ſee the ground-work of both in Taſſo:

This while the wary *watchman* looked over,
From top of *Sion's tow'r*, the hills and dales,
And ſaw the duſt the fields and paſtures cover, &c.
Fairfax, III. ix.

Mr. Headley refers to this extract from Taſſo. Compare alſo Gray's *Progreſs of Poeſy*, II. i.

Till *down* the eaſtern *cliffs afar*
Hyperion's *march* they ſpy and glittering ſhafts of *war*.

In may be noticed, by the way, that although the word Hyperion has been uſed by many of our poets from Spenſer and Shakſpere to the preſent time, no one perhaps, except Akenſide, has given the penultima its proper quantity. See *Hymn to the Naiads*, ver. 46. But Akenſide's imagery and phraſeology are, in a ſingular degree, claſſical. Milton would doubtleſs have ſaid Hyperīon.

V. 9. Syrian virgins, wail and weep, &c.] See the account given by Gibbon of Richard's exploits in Paleſtine: vol. vi. p. 104, &c. 4to. The account, though full of Gibbon's uſual ampullation and ſeſquipedality, gives a pretty good idea of the terror ſtruck by Richard into the Syrians, which cannot be gained by a peruſal of the cool and philoſophic Hume. But ſee likewiſe Warton's *Hiſt. of Eng. P.* i. 168.

V. 10. Engliſh Richard ploughs the deep!] And below, ver. 26:

Engliſh Richard in the van.

In Drayton's *Battle of Agincourt*, Henry V. is repeatedly called " Engliſh Henry." Vol. i. p. 27, 33, 35.

" From Sion's turrets as afar
" Ye ken the march of Europe's war!
" Saladin, thou paynim king,
" From Albion's iſle revenge we bring!
" On Acon's ſpiry citadel,
" Though to the gale thy banners ſwell,

V. 16. —the march of Europe's war!] "War" is once, and I believe but once, uſed by Milton to ſignify forces:

On their imbattel'd ranks the waves return,
And overwhelm their *war*. *Par. Loſt*, xii. 213.

Where it ſeems to expreſs the ſame as "imbattel'd ranks" in the preceding line. In the following it means inſtruments of war, and comprehends the whole of what is mentioned in detail in the two next lines:

——— bring forth all my *war*,
My bow and thunder; my almighty arms
Gird on, and ſword upon thy puiſſant thigh. vi. 712.

In the text it evidently means forces; as in *Ode for New Year*, 1786. ver. 30. it means the inſtruments of war. Shakſpere uſes "battle" for forces.

Hotſ. What may the King's whole *battle* reach unto?
Vern. To thirty thouſand.
Firſt Part of Hen. IV. Act iv. and elſewhere.

V. 17. Saladin, thou paynim king,] "Paynim" uſed by Spenſer and Milton for Pagan. Mr. John Warton told me that it originally ſtood "thou ſavage king," but was altered at the judicious ſuggeſtion of Glover, that Saladin's character was diſtinguiſhed by humanity.

V. 19. Acon] A capital city and fortreſs of Syria, called in the book of Judges Accho; and thence Ake, Akka, Acon, and, from being in poſſeſſion of the knights of St. John of Jeruſalem, St. John d'Acre. Its Greek name was Ptolemais, from its being rebuilt under one of the Ptolemies, kings of Egypt. In 1104 it was taken poſſeſſion of by Baldwin and the Chriſtians; in 1187

" Pictur'd with the ſilver moon;
" England ſhall end thy glory ſoon!
" In vain, to break our firm array,
" Thy brazen drums hoarſe diſcord bray:
" Thoſe ſounds our riſing fury fan:
" Engliſh Richard in the van,
" On to victory we go,
" A vaunting infidel the foe."
Blondel led the tuneful band,
And ſwept the wire with glowing hand.

taken from them by Saladin, who loſt it, after an obſtinate defence, to our Richard I. in 1191. A century afterwards, the Saracens retook it, and kept it till its reduction by the Turks in 1517. It has lately witneſſed the exploits of a Hero, who unites the intrepidity of Richard with the humanity of Saladin. I can give no account of its "ſpiry citadel."

V. 21. Pictur'd with the ſilver moon;] The Turkiſh creſcent, noticed alſo by Chatterton:

The walynge *mone* doth fade before hys ſonne. St. 7.

V. 24. Thy brazen drums hoarſe diſcord bray:] See Shakſpere, in *Hamlet:*

The kettle-*drum* and trumpet thus *bray* out
The triumph of his pledge. Act i.

And Milton:

———Arms on armour claſhing *bray'd*
Horrible *diſcord*. *Paradiſe Loſt*, vi. 209.

Ibid. Thy brazen drums—] They are thus ſpoken of by Gibbon: "In the diſorder of his troops after the ſurrender of Acre, "Saladin remained on the field with ſeventeen guards, without "lowering his ſtandard, or ſuſpending the *ſound of his brazen ket-*"*tle-drum.*" vi. 105. 4to.

Cyprus, from her rocky mound,
And Crete, with piny verdure crown'd,
Far along the ſmiling main
Echoed the prophetic ſtrain.
Soon we kiſs'd the ſacred earth
That gave a murder'd Saviour birth;
Then, with ardour freſh endu'd,
Thus the ſolemn ſong renew'd.
" Lo, the toilſome voyage paſt,
" Heaven's favour'd hills appear at laſt!
" Object of our holy vow,
" We tread the Tyrian valleys now.
" From Carmel's almond-ſhaded ſteep
" We feel the cheering fragrance creep:

V. 33. Far along the ſmiling main,] See Æſchylus,

————αστρωτων τε κυματων
αμιθμον γελασμα. *Prom.* 89.

And Stanley's note on the paſſage: Refertur ad levem ſonum undarum, ventis agitatarum, qui etiam aliquantulum criſpant maris dorſum quaſi amabili quadam γελασια. The explanation is ingenious, and, in that particular paſſage, required perhaps by the expreſſion αμιθμον γελασμα: in general however, as in the text, the ſea is ſaid to ſmile, only from the bright dazzling appearance which it exhibits in the ſun. Potter has tranſlated the above paſſage from the Prometheus, with his uſual ſpirit,

————ye waves,
That o'er th' interminable ocean wreathe
Your criſped ſmiles.

V. 44. —the cheering fragrance—] *Par. Loſt*, iv. 165:
Cheer'd with the grateful *ſmell* old Ocean ſmiles.

" O'er Engaddi's ſhrubs of balm
" Waves the date-empurpled palm,

Compare Johnſon's tranſlation of Pope's *Meſſiah:*

Et *juga Carmeli recreant fragrantia* cœlum.

" Cœlum recreare" is a ſtrange combination. The original line is no bad ſpecimen of the bathos,

And Carmel's flowery top *perfumes* the ſkies.

V. 45. O'er Engaddi's ſhrubs of balm
Waves the date-empurpled palm;
See Lebanon's aſpiring head
Wide his immortal umbrage ſpread!]

" I was exalted like a *cedar in Libanus*, and like a *palm*-tree in " *Engaddi*," ſays the author of *Eccleſiaſticus*, xxiv. 13. " The righ-" teous ſhall flouriſh like a *palm*-tree, and ſhall ſpread abroad like " a *cedar in Libanus*." *Pſ.* xcii. 11. Warton has ſeized the diſtinguiſhing properties of the cedar of Libanus; namely, its lofty head, its ſpreading branches, and its longevity. I know not that Carmel has been celebrated, more than the ſurrounding country, for its almonds; but it is in Scripture generally introduced as the type of beauty and fertility, as Lebanon is of ſtrength and honour. There is more poetical imagery and more propriety and dignity of expreſſion in theſe lines, than in thoſe of Pope's Meſſiah, where the ſame objects are introduced. See ver. 25, &c.

V. 46. —the date-empurpled palm,] The word "impurpled" occurs ſeveral times in Spenſer, from whom, as Mr. Thyer obſerves, it came to Milton. Note to *Par. Loſt*, iii. 364. I do not remember that it is uſed in compoſition except by Akenſide;

From Nyſa's *vine-empurpled* cliff. *Hymn to Naiads*, ver. 291.

Pindar however gives an epithet to the ſpring, which may, literally, and with beauty, be rendered " flower-empurpled:"

—ὡς τε φοινικανθέμου πρὸς ακμᾶ. *Pyth.* iv. ver. 114.

And in one of his fragments we have " roſe impurpled meadows," φοινικοροδίαι λειμωνες. edit. Heyne, vol. iii. p. 31. The date is the fruit of the palm-tree.

" See Lebanon's aſpiring head
" Wide his immortal umbrage ſpread!
" Hail Calvary, thou mountain hoar,
" Wet with our Redeemer's gore!
" Ye trampled tombs, ye fanes forlorn,
" Ye ſtones, by tears of pilgrims worn;
" Your raviſh'd honours to reſtore,
" Fearleſs we climb this hoſtile ſhore!
" And thou, the ſepulchre of God!
" By mocking pagans rudely trod,

V. 49. Hail Calvary, thou mountain hoar,] So in Spenſer's *Colin Clout's come home again:*

Under the foot of Mole, that *mountain hoar.*

And Drayton's *Muſes Elyſium*; *Nymphal* 2. vol. iv. p. 1455:

In dingles deep and *mountains hoar.*

See *Ode on Approach of Summer*, ver. 238.

V. 52. Ye ſtones, by tears of pilgrims worn;] Mr. Headley refers to Pope's *Eloiſa:*

Ye rugged *rocks*, which holy knees have *worn.* Ver. 19.

But ſee alſo G. Fletcher's *Chriſt's Victory:*

And *wear* his altar *ſtones* out with their pliant knee. I. xxiii.

Preciſely the ſame idea with that in the text occurs in a Greek epigram:

Αι, αι, φειτρον εκεινον, ὁν ου κε εκολαψε σιδηρος,
Αλλ' σταξη φυκιοις δακρυσι τηγομενος. *Anthol.* III. xxxii. 4.

This alludes to a cuſtom, which prevailed amongſt the ancients, of forming in monumental ſtones cavities, through which the ſurvivors offered their tears, ſighs, and lamentations, and ſometimes perfumes and libations, to the Manes of their deceaſed friends. " This ſtone," ſays the author of the lines above, " is not hollowed " by the ſteel of the workman, but is worn away by my moiſt " tears, continually dropping on it." See *Inſcriptionum &c. Delectus*, ver. 26. note.

" Bereft of every awful rite,
" And quench'd thy lamps that beam'd ſo bright;
" For thee, from Britain's diſtant coaſt,
" Lo, Richard leads his faithful hoſt!
" Aloft in his heroic hand,
" Blazing, like the beacon's brand,
" O'er the far-affrighted fields,
" Reſiſtleſs Kaliburn he wields.
" Proud Saracen, pollute no more
" The ſhrines by martyrs built of yore!
" From each wild mountain's trackleſs crown
" In vain thy gloomy caſtles frown:

V. 61. Aloft in his heroic hand,
Blazing, like the beacon's brand,]
Compare Chatterton's *Eclogue*:

Kynge Rycharde, lyche a lyoncel of warre,
Inne ſheenynge goulde, lyke feerie gronfers dyghte,
Shaketh aloft hys honde, and ſeems afarre. St. 5.

V. 64. —Kaliburn—] Kaliburn is the ſword of King Arthur; which, as the monkiſh hiſtorians ſay, came into the poſſeſſion of Richard the Firſt; and was given by that monarch, in the cruſades, to Tancred King of Sicily, as a royal preſent of ineſtimable value, about the year 1190. See the following Ode. W. Somewhat of the reputed value of the ſword may be learnt from this, that it was preſented in return for ſeveral veſſels of gold and ſilver, horſes, bales of ſilk, four great ſhips, and fifteen gallies, given by Tancred. *Hiſt. of Eng. P.* vol. i. p. 121.

Ibid. Reſiſtleſs Kaliburn he wields.] Milton, of the ſword of Michael,

Was given him temper'd ſo, that neither keen
Nor ſolid might *reſiſt* that edge. *Par. Loſt*, vi. 322.

" Thy battering engines, huge and high,
" In vain our ſteel-clad ſteeds defy;
" And, rolling in terrific ſtate,
" On giant-wheels harſh thunders grate.
" When eve has huſh'd the buzzing camp,
" Amid the moon-light vapours damp,
" Thy necromantic forms, in vain,
" Haunt us on the tented plain:
" We bid thoſe ſpectre-ſhapes avaunt,
" Aſhtaroth, and Termagaunt!
" With many a demon, pale of hue,
" Doom'd to drink the bitter dew

V. 72. On giant-wheels harſh thunders grate.] *Par. Loſt*, ii. 881:

——————on their hinges *grate*
Harſh thunder.

Theſe gigantic moving caſtles, which were actually uſed in the cruſades, are, in the ſpirit of romantic poetry, made by Taſſo inſtruments of inchantment, and adapted to the operations of infernal ſpirits.

V. 73. When eve has huſh'd the buzzing camp,] Shakſpere's Chorus in *Henry V:*

From camp to camp thro' the foul womb of night
The hum of either army ſtilly ſounds.

V. 78. Aſhtaroth, and Termagaunt!] Aſhtaroth is mentioned by Milton as a general name of the Syrian deities: *Par. Loſt*, i. 422. And Termagaunt is the name given in the old romances to the God of the Saracens. See Percy's *Reliques*, vol. i. p. 74.

V. 79. With many a demon, pale of hue,
Doom'd to drink the bitter dew

" That drops from Macon's ſooty tree,
" Mid the dread grove of ebony.
" Nor magic charms, nor fiends of hell,
" The chriſtian's holy courage quell.
" Salem, in ancient majeſty
" Ariſe, and lift thee to the ſky!

That drops from Macon's ſooty tree,
Mid the dread grove of ebony.]

I could wiſh to account ſatisfactorily for the meaning of theſe lines, which in all probability involve ſome Mahometan ſuperſtitions detailed in the romance writers of the middle ages. Macon is Mahomet. Macone, *Ital.* Macon, Fairfax's Taſſo. It may be ſomewhat to the purpoſe to obſerve, that a part of the puniſhment denounced on the wicked by the Koran is, that they ſhould dwell under the ſhade of a black ſmoke, drink filthy water, and eat of the fruit of the tree of AL ZAKKUM; a thorny tree, which grows in Tehâma, and bears fruit like an almond, but extremely bitter. See Sale's *Al Koran*, chap. xiv, xxxvii, and lvi. pages 206, 367, 435. 4to. The puniſhment inflicted on the devils for contriving the fall of man ſhould however be noticed, according to Milton:

——they fondly thinking to allay
Their appetite with guſt, inſtead of fruit
Chew'd *bitter* aſhes. *Par. Loſt*, x. 564.

And again,

——writh'd their jaws
With *ſoot* and cinders fill'd. 568.

I may add, that the gloomy objects introduced into the opening of *L'Allegro* are repreſented "under *ebon* ſhades." What follows in the text, "Nor magic charms," &c. may have ſome alluſion to Taſſo's inchanted foreſt.

V. 85. Salem, in ancient majeſty
Ariſe, and lift thee to the ſky!]

Pope's *Meſſiah:*

Riſe, crown'd with light, imperial *Salem*, riſe,
Exalt thy towery head, and *lift* thy eyes.

" Soon on thy battlements divine
" Shall wave the badge of Conſtantine.
" Ye Barons, to the ſun unfold
" Our Croſs with crimſon wove and gold!" 90

V. 88. —the badge of Conſtantine.] The labarum, as it is properly denominated; an enſign marked with the croſs, aſſumed by Conſtantine as an emblem of his converſion to Chriſtianity, and borne on the helmets, ſhields, and banners of his ſoldiers; and thence adopted by his ſucceſſors in the empire, and, in courſe of time, by the different princes of Europe, who together with their ſubjects univerſally wore it when engaged in a cruſade.

V. 89. Ye Barons, to the ſun unfold
Our Croſs with crimſon wove and gold!]
Chatterton gives the general image, without the particular circumſtances of beauty:

The banner gleſters on the beme of daie. St. 3.

See alſo St. 7. "the *croſs* reles hie," reles for waves. Compare *Triumph of Iſis*, ver. 138.

V. 90. Our Croſs with crimſon wove and gold!] We ſhould in ſtrictneſs read, "with *purple* wove and gold." See Prudentius's deſcription of the military inſignia of the troops of Conſtantine:

Chriſtus *purpureum*, gemmanti textus in *auro*,
Signabat labarum; clypeorum inſignia Chriſtus
Scripſerat; ardebat ſummis *crux* addita criſtis.
Cont. Symm. i. 487.

See alſo Fairfax's *Taſſo*, xviii. 99:

And on the walls the *purple Croſs* diſpred.

In the original it is *la ſanta croce*.

ODE XIII.

THE GRAVE OF KING ARTHUR.

(Publiſhed in 1777.)

ADVERTISEMENT.

KING HENRY the Second, having undertaken an expedition into Ireland, to ſuppreſs a rebellion raiſed by Roderick King of Connaught, commonly called O'Connor Dun, or *the brown monarch of Ireland*, was entertained, in his paſſage through Wales, with the ſongs of the Welſh Bards. The ſubject of their poetry was King Arthur, whoſe hiſtory had been ſo diſguiſed by fabulous inventions, that the place of his burial was in general ſcarcely known or remembered. But in one of theſe Welſh poems ſung before Henry, it was recited, that King Arthur, after the battle of Camlan in Cornwall, was interred at Glaſtonbury Abbey, before the high altar, yet without any external mark or memorial. Afterwards Henry viſited the abbey, and commanded the ſpot, deſcribed by the Bard, to be opened: when digging near twenty feet deep, they found the body, depoſited under a large ſtone, inſcribed with Arthur's name. ~~This is the ground-work of the following Ode: but, for the better accommodation of the ſtory to our preſent purpoſe~~, it is told with ſome ſlight variations from the Chronicle of Glaſtonbury. The caſtle of Cilgarran, where this diſcovery is ſuppoſed to have been made, now a romantic ruin, ſtands on a rock deſcending to the river Teivi in Pembrokeſhire; and was built by Roger Montgomery, who led the van of the Normans at Haſtings. W.

To this account of the ſubject of the following Ode, given by the Author, I have only to add, that it may alſo be found in Camden's *Britannia*, vol. i. p. 80. edit. 1722. and that ſome particulars are mentioned in Selden's notes on Drayton's *Poly-olbion*, vol. ii. p. 722. See alſo in *Poly-olbion*, Song 6. vol. ii. p. 774. the ſkeleton, which is here filled up.

STATELY the feaſt, and high the cheer:
Girt with many an armed peer,
And canopied with golden pall,
Amid CILGARRAN's caſtle hall,

V. 1. Stately the feaſt, and high the cheer:
Girt with many an armed peer, &c.]

Compare the opening of Dryden's Ode:

'Twas at the royal feaſt, for Perſia won
By Philip's warlike ſon;
Aloft in awful ſtate
The god-like hero ſate
On his imperial throne:
His valiant peers were plac'd around, &c.

This Ode of Warton's commences in a very ſpirited manner; and the deſcription of the feſtival is highly to be admired.

Ibid. Stately the feaſt,] Stately, conducted with ſtate, pomp, magnificence. The application of this epithet to a ceremony is unuſual, but it is ſo applied by Fairfax:

He celebrates a *ſtately* funerall. *Taſſ.* x. 57. See alſo our poet's *Ode on Summer:*

Deſcended from the *ſtately feaſt*,
Begirt with many a warrior-gueſt. Ver. 245.

Ver. 2. Girt with many an armed peer,] Gray's *Bard:*

Girt with many a baron bold.

Milton in *Par. Loſt*, i. 580: of Arthur,

Begirt with Britiſh and Armoric knights.

V. 3. And canopied with golden pall,] Milton in *Comus*, ver. 544. " with ivy *canopied*."

Sublime in formidable ſtate,
And warlike ſplendour, Henry ſate;
Prepar'd to ſtain the briny flood
Of Shannon's lakes with rebel blood.
Illumining the vaulted roof,
A thouſand torches flam'd aloof:
From maſſy cups, with golden gleam
Sparkled the red metheglin's ſtream:

V. 5. Sublime in formidable ſtate,] Dryden's *Palamon and Arcite*, B. iii:

And paſſing through th' obſequious guards he ſate
Conſpicuous on a throne, *ſublime in ſtate.*

In *Ode for the New Year*, 1787, ver. 28. "No more *in formidable "ſtate!*" But ſee *Par. Loſt*, ii. ver. 1:

High on a throne of royal ſtate - - -
- - - - - - - - - - - - - - - - -
Satan exalted ſate.

V. 9. Illumining the vaulted roof,
A thouſand torches flam'd aloof:]
Par. Loſt, i. 664:

Millions of *flaming* ſwords, drawn from the thighs
Of mighty cherubim; the ſudden blaze
Far round *illumin'd* hell.

In *Pleaſures of Melancholy*, ver. 77. "th' *illumin'd* roof." In *Ode for June* 4, 1789. "Th' *illumin'd* mountain." Ver. 9. In *Ode on Summer*, ver. 260. "Nature's univerſal face *illumin'd*."

V. 11. From maſſy cups, with golden gleam
Sparkled the red metheglin's ſtream:]
See *Par. Loſt*, v. 633:

————*rubied* nectar flows
In pearl, in diamond, and *maſſy gold.*

But the "*golden* gleam" in the text proceeds not from the cups, but from the liquor; as in Proverbs xxiii. 31. "Look not thou

To grace the gorgeous feſtival,
Along the lofty-window'd hall,
The ſtoried tapeſtry was hung:
With minſtrelſy the rafters rung

"upon the wine when it is *red*, when it giveth his colour in the "cup." See alſo *Progreſs of Diſcontent*, ver. 66:

O'er well-rang'd hives the bees ſhall ſwarm;
From which ere long *with golden gleam*
Metheglin's luſcious juice ſhall ſtream.

V. 12. —metheglin—] Mead. "It is remarkable," ſays our poet in the firſt diſſertation prefixed to his Hiſtory of Engliſh Poetry, "that mead, the northern liquor of the Goths, who ſeem "to have ſtamped it with the character of a poetical drink, was "no leſs celebrated among the Welſh.—It ſeems to have been "ſerved up only at high feſtivals."

V. 15. The ſtoried tapeſtry] "*Tap'ſtry* halls," *Comus*, ver. 323. on which ſee Warton's note.

V. 16. —rafters—] Thoſe readers, who are accuſtomed only to ideas of modern grandeur and magnificence, will not be ſtruck with the propriety of this term. But the Normans did not in general ceil their edifices with ſtone. Warton has noticed this again, *Sonnet* viii. ver. 1:

Where Venta's *Norman* caſtle ſtill uprears
Its *rafter'd* hall.

But there is a ſtill farther propriety in the uſe of the term. For after that ſtone ceilings were generally introduced into our eccleſiaſtical architecture, the halls of buildings deſigned to be inhabited were ſtill left not ceiled, whilſt large wooden canopies, curiouſly carved, were made to depend from the roofs, as (that I may mention no more inſtances) in Weſtminſter-hall, in the hall of the Temple, London, of the Archbiſhop's Palace at Lambeth, and of Chriſt Church and ſome other colleges in Oxford. Sometimes alſo the rafters were left intirely plain and unadorned, as in the

Of harps, that with reflected light
From the proud gallery glitter'd bright:
While gifted bards, a rival throng,
(From diſtant Mona, nurſe of ſong,
From Teivi, fring'd with umbrage brown,

hall at Winchester College. By which means a more free egreſs was given to the effluvia of the meat. It is thus that our poet in *Newmarket*, ver. 43. ſpeaks of " the *rafter'd* hall" of a Gothic manſion-houſe.

V. 17. Of harps, that with reflected light
From the proud gallery glitter'd bright:]

Compare Maſon's beautiful deſcription of the ancient Bards of Britain:

Rob'd in their flowing veſts of innocent white,
Deſcend, with *harps that glitter* to the moon,
Hymning immortal ſtrains. *Caractacus*, Sc. i.

But Milton notices the harps of the angels as pleaſing the eye together with the ear:

Then crown'd again their *golden harps* they took,
Harps ever tun'd, that *glitt'ring* by their ſide
Like quivers hung. *Par. Loſt*, iii. 365.

V. 19. —gifted bards,] In *Triumph of Iſis*, ver. 168. " Thy *gifted* " ſons." Collins in his *Ode on the poetical Character* calls Spenſer " that *gifted bard*."

V. 20. From diſtant Mona, nurſe of ſong,] The iſle of Angleſea, which he calls with propriety *nurſe of ſong*, as being the reſidence of our " old Bards the famous Druids."

V. 21. From Teivi, fring'd with umbrage brown, &c.] See the Advertiſement prefixed. Mr. Headley refers to *Par. Loſt*, ix. 1084:

————O might I here
In *ſolitude* live ſavage, in ſome glade
Obſcur'd, where higheſt woods *impenetrable*

From Elvy's vale, and Cader's crown,
From many a ſhaggy precipice
That ſhades Ierne's hoarſe abyſs,

To ſtar or *ſunlight* ſpread their *umbrage* broad
And *brown* as evening.

And to Thomſon's *Summer*, ver. 458:

Thrice happy he that on the *ſunleſs* ſide
Of a romantic *mountain*, foreſt-crown'd, &c.

Milton has "ſhadows *brown*" in *Il Penſ.* ver. 134. And Dryden in *Palamon and Arcite*, B. ii. ver. 27. "the *brown* ſhadows of the "friendly night." The whole of this paſſage is in the delightful and romantic ſtile of Virgil's catalogue,

Quique altum Præneſte viri, &c. *Æn.* vii. ver. 682.

V. 22. From Elvy's vale,] The Elvy is a ſmall river, which riſing in Denbighſhire, and flowing through a beautiful and rich valley, falls into the Clwyd in Flintſhire, not far from St. Aſaph, to which, in the language of the country, it gives the name of Lhan-Elwy, or the Church on the Elwy.

Ibid. Cader's crown,] Kader is the name of ſeveral mountains in Wales, ſo called either from their reſemblance to a chair (Kàdair); or becauſe they have been fortified places, or were conſidered as naturally impregnable, the Britiſh word Kader ſignifying a fort or bulwark. See Camden's *Brit.* ii. 710. edit. 1722. I ſuppoſe the moſt noted of theſe mountains, Kader Idris, or the giant's chair, in Merionethſhire, to be here meant.

V. 23. ——ſhaggy precipice] Milton has "the *ſhaggy* hill," *Par. Loſt*, iv. 224. and "their *ſhaggy* tops," vi. 645. Compare alſo *Comus*, ver. 429. and Pope's *Eloiſa*, ver. 20. "The *ſhaggy* top "of Mona high" occurs in *Lycidas*, ver. 54. Warton again in *Ode on Summer*, ver. 167. "*ſhaggy* rock."

V. 24. ——Ierne's hoarſe abyſs,] The Iriſh channel, the tempeſtuouſneſs of which is properly pointed out by the epithet "hoarſe." Ierne is a name, ſuppoſed to be given to Ireland by Claudian.

And many a ſunleſs ſolitude
Of Radnor's inmoſt mountains rude,)
To crown the banquet's ſolemn cloſe,
Themes of Britiſh glory choſe;
And to the ſtrings of various chime
Attemper'd thus the fabling rime.

V. 29. And to the ſtrings of various chime
Attemper'd thus the fabling rime.]
Par. Regained, ii. 363:
———Harmonious airs were heard
Of *chiming ſtrings*.
And *Par. Loſt*, xi. 558:
———the ſound
Of inſtruments, that made melodious *chime*,
Was heard, of *harp* and organ; and who mov'd
Their ſtops and chords was ſeen.
See alſo *Hymn on the Nativity*, St. ix:
Divinely-warbled voice
Anſwering the *ſtringed* noiſe.
We have the ſame expreſſions in *Verſes on Sir J. Reynolds's Window*:
Long have I lov'd to catch the ſimple *chime*
Of minſtrel *harps*, and ſpell *the fabling rime*. Ver. 9.
The verb "to fable" was one of our poet's favourite words.

V. 30. Attemper'd thus the fabling rime.] Spenſer, *F. Q.* II. xii. 71:
The joyous birds ſhrouded in chearfull ſhade
Their notes unto the voice *attempred* ſweet.
But ſee note on *Lycidas*, ver. 32. It ſhould not be omitted, that, according to Warton's firſt Diſſertation, *Hiſtory of Engliſh Poetry*, the Minſtrels "flouriſhed more and longer in Wales, than in the "ſouthern parts of Britain, and that the beautiful romantic "fiction concerning King Arthur often occurs in the ancient Welſh "Bards." P. 66.

" O'er Cornwall's cliffs the tempeſt roar'd,
" High the ſcreaming ſea-mew ſoar'd;
" On Tintaggel's topmoſt tower
" Darkſome fell the ſleety ſhower;
" Round the rough caſtle ſhrilly ſung
" The whirling blaſt, and wildly flung
" On each tall rampart's thundering ſide
" The ſurges of the tumbling tide:
" When Arthur rang'd his red-croſs ranks
" On conſcious Camlan's crimſon'd banks:

V. 33. —Tintaggel—] Tintaggel or Tintadgel caſtle, where King Arthur is ſaid to have been born, and to have chiefly reſided. Some of its huge fragments ſtill remain, on a rocky peninſula cape, of a prodigious declivity towards the ſea, and almoſt inacceſſible from the land ſide, on the northern coaſts of Cornwall. W.

V. 36. The whirling blaſt—] Spenſer, *F. Q.* II. xii. 20:
The circled waters rapt with *whirling* ſway.

Ibid. —wildly flung, &c.] Drayton thus deſcribes the Higre, the roaring and violence of the waters at the coming in of the tide:

Shut up in narrower bounds the Higre *wildly* raves,
The billows 'gainſt the banks when fiercely it doth *fling*.
Poly-olbion, S. 7. v. ii. p. 783.

This uſe of the word "*fling*" is not common. Milton twice applies it to the winds, but with intent to convey an idea of a gentle motion. See *Par. Loſt*, viii. 517. and *Comus*, ver. 990.

V. 39. When Arthur rang'd his red-croſs ranks] The epithet "red-croſs" is meant to intimate that Arthur was a Chriſtian.

V. 40. —Camlan—] On the north coaſt of Cornwall, not far from Tintaggel; called by Camden the River Alan, Camb-

" By Mordred's faithleſs guile decreed
" Beneath a Saxon ſpear to bleed!
" Yet in vain a paynim foe
" Arm'd with fate the mighty blow;
" For when he fell, an elfin queen,
" All in ſecret, and unſeen,
" O'er the fainting hero threw
" Her mantle of ambroſial blue;

alan, and Camel. " At the head of the river, continues Camden, " is ſeated Camelford, a little village, formerly called Kamblan in " the opinion of Leland, who tells us that Arthur, the Engliſh " Hector, was ſlain here. For (as he adds) pieces of armour, " rings, and braſs trappings for horſes, are ſometimes dug up " here by the countrymen; and after ſo many ages the tradition " of a bloody victory in this place is ſtill preſerved. There are " alſo extant ſome verſes of a middle-age poet, about Camel's " running with blood after the battle of Arthur againſt Mor- " dred, &c." *Britan.* i. 23. Mordred was Arthur's nephew.

V. 45. For when he fell, an elfin queen,] The name by which ſhe is known in the old romances is Morgain le fay, or the faery. (See Selden on *Poly-olb.* vol. ii. p. 723. or *Hiſt. of Eng. Poetry*, Diſſ. i. p. 66. or *Obſ. on Spenſer*, vol. i. p. 63.) Elfin means generally fairy; ſee the hiſtory of " the *Elfyn* kynde" in *Faerie Queene*, II. x. 70, &c. Our poet has Fancy's " *elfin* age," *Ode to Upton*, ver. 4. " Old Uther's *elfin* tale," *Ode for June 4, 1787*, ver. 23. " *elfin* ſculptors," *To Sir J. Reynolds*, ver. 21. where ſee the note.

V. 48. ——————threw
Her mantle of ambroſial blue;]

Par. Loſt, iv. 609: Of the moon,
And o'er the dark *her* ſilver *mantle threw*.

The ſpirit in *Comus* wears " pure *ambroſial* weeds." Ver. 16.

" And bade her ſpirits bear him far,
" In Merlin's agate-axled car,
" To her green iſle's enamell'd ſteep,
" Far in the navel of the deep.
" O'er his wounds ſhe ſprinkled dew
" From flowers that in Arabia grew:

V. 49. And bade her ſpirits bear him far,
In Merlin's agate-axled car,]
In *Pleaſures of Melancholy*, ver. 8. we have " Cynthia's ſilver-axled " car." Sabrina's chariot in *Comus*, ver. 893. is " thickſet with " *agate*."

Ibid. And bade her ſpirits bear him far, &c.] There is a ſtrange coincidence between theſe traditions concerning Arthur, and what Homer ſays of Sarpedon, that after his death Apollo waſhed his wounds in the ſtream, and anointed them with ambroſia, and clothed him in an ambroſial garment, (χρισεν τ' αμβροσιῃ, περι δ' αμβροτα ειματα ἑσσε) and committed him to the care of Sleep and Death, to be conveyed by them to Lycia, where his friends performed the funeral rites, and raiſed a ſepulchre to his memory. See *Il.* xvi. 667, &c.

V. 51. To her green iſle's enamell'd ſteep] Browne's *Britannia's Paſtorals*:

That cuts the *greene* turffs of th' *enamell'd* plaine.
B. i. S. iv.

V. 52. —in the navel of the deep,] *Comus*, ver. 520:
Within the *navel* of this hideous wood.
Where ſee Warton's note. In Engliſh poetry the expreſſion occurs as early as in Drayton, who ſpeaks of " the *navel* of England." *Poly-olb.* S. 23. vol. iii. p. 1109. And in Sylveſter's *Du Bartas*:
Sith then the earth's and water's blended ball
Is center, heart, and *navel* of this All. Week i. Day 3.

V. 53. O'er his wounds ſhe ſprinkled dew
From flowers that in Arabia grew:]

" On a rich inchanted bed
" She pillow'd his majeſtic head ;
" O'er his brow, with whiſpers bland,

Comus, ver. 911 :

Thus I *ſprinkle* on thy breaſt
Drops that from my fountain pure, &c.

Virgil ſays, deſcribing a luſtration,

Spargens rore levi. Æn. vi. 230.

But ſee *Comus*, ver. 996 and following. In which it may be noticed, that what is now " Elyſian dew" was, according to the original various readings preſerved in Warton's edition of Milton, " *Sabæan dew.*" Sabe is a part of Arabia Felix.

V. 55. On a rich inchanted bed
She pillow'd his majeſtic head ;]

The word *pillow'd* is from Milton's *Hymn on the Nativity*, but has not that air of burleſque and familiarity, which, as Warton remarks, is thrown over the original :

As when the Sun in *bed*,
Curtain'd with cloudy red,
Pillows his chin upon an orient wave. St. xxvi.

In *Comus*, ver. 355. " her *unpillow'd head.*" See Maſon's *Engliſh Garden :*

Thy hand ſhall lift him from the dreary couch,
Pillowing his head with ſwelling hillocks green. ii. 141.

V. 57. O'er his brow, with whiſpers bland,
Thrice ſhe wav'd, &c.]

Three is well known to be a number ſuppoſed to poſſeſs peculiar efficacy, and much uſed in ſuperſtitious rites, of which it would be eaſy to ſupply inſtances. The " whiſpers bland" are the magical incantation. See however *Taſſo*, xiii. 6. Fairfax's tranſlation : the words in the parentheſis are not in the original :

He in the circle ſet one foot unſhod,
And *whiſper'd* dreadful charms in gaſtly wiſe,
Three times (for witchcraft loveth numbers odd)
Toward the eaſt he gaped, weſtward *thrice*,

" Thrice ſhe wav'd an opiate wand;
" And to ſoft muſic's airy ſound,
" Her magic curtains clos'd around.
" There, renew'd the vital ſpring,
" Again he reigns a mighty king;
" And many a fair and fragrant clime,
" Blooming in immortal prime,

He ſtroke the earth *thrice with his* charmed *rod*,
Wherewith dead bones he makes from grave to riſe,
And *thrice* the ground with naked foot he ſmote.

V. 58. Thrice ſhe wav'd an opiate wand;] *Par. Loſt*, xi. 132:
Charm'd with Arcadian pipe, the paſt'ral reed
Of Hermes, or his *opiate rod.*

In the *Monody at Avon*,
As at the *waving* of ſome magic *wand.* Ver. 16.
Comus, ver. 659: " If I but *wave* this *wand.*"

V. 59. And to ſoft muſic's airy ſound,] *Tempeſt*, Act i:
Where ſhould this muſic be, *i' th' air*, or earth?
It *ſounds* no more.
This is no mortal buſineſs, nor no *ſound*
That the earth owes: I hear it now above me.

Comus, ver. 555: " A *ſoft* and ſolemn-breathing *ſound.*"

V. 64. Blooming in immortal prime,
By gales of Eden ever fann'd,]

" Immortal prime" is eternal ſummer; ſee *Ode for New Year*, 1786, ver. 4. and note. The phraſeology in the text is in part from Milton's deſcription of Eden,

——————gentle *gales*
Fanning their odoriferous wings diſpenſe
Native perfumes. *Par. Loſt*, iv. 156.

Gray ſpeaks of " *Gales* from *blooming Eden.*" *Bard*, iii. 3.

" By gales of Eden ever fann'd,
" Owns the monarch's high command:
" Thence to Britain ſhall return,
" (If right prophetic rolls I learn)
" Borne on Victory's ſpreading plume,
" His ancient ſceptre to reſume;
" Once more, in old heroic pride,
" His barbed courſer to beſtride;
" His knightly table to reſtore,
" And brave the tournaments of yore."
They ceas'd: when on the tuneful ſtage
Advanc'd a bard, of aſpect ſage;

V. 69. Borne on Victory's ſpreading plume,] So Shakſpere in *Richard III.* Act v:

When I ſhould mount on *wings* of *victory.*

Pindar expreſſes the frequent victories of a hero in the following ſtrange manner: πολλὰ δὲ πρόσθεν πέπρα δέξατο πτᾶν. *Pyth.* ix. ver. 220. In *Par. Loſt*, Victory is " eagle-*wing'd.*" vi. 763. But Victory was generally repreſented with wings by the ancient poets, ſtatuaries, and medalliſts.

V. 73. His knightly table to reſtore,] This was the expreſs purpoſe for which our old romantic hiſtory ſuppoſes that Arthur will return from Fairy-land to Britain:

He is a king ycrown'd in Faerie,
With ſcepter and ſword; and with his regally
Shall reſort as lord and ſoveraigne
Out of Fairie and reigne in Britaine,
And *repaire again the old round table.*

Lydgate's *Fall of Princes*, B. viii. c. 24.

See *Obſ. on Spenſer*, vol. i. p. 65. Selden on the *Poly-olb.* S. 3. vol. ii. p. 723.

His ſilver treſſes, thin beſprent,
To age a graceful reverence lent;
His beard, all white as ſpangles frore
That clothe Plinlimmon's foreſts hoar,
Down to his harp deſcending flow'd;
With Time's faint roſe his features glow'd;
His eyes diffus'd a ſoften'd fire,
And thus he wak'd the warbling wire.
" Liſten, Henry, to my read!
" Not from fairy realms I lead

V. 77. His ſilver treſſes, thin beſprent,
His beard all white as ſpangles frore,
That clothe Plinlimmon's foreſts hoar,]

Spenſer, of a hermit:

With ſnowy lockes adown his ſhoulders ſhed,
As *hoary froſt with ſpangles doth attire*
The moſſy branches of an oke halfe ded. *F. Q.* I. x. 48.

And in the *Shepherd's Calendar*, by a ſtrong metaphor,

My head *beſprent* with *hoary froſt* I find. *December.*

" Beſprent" is ſprinkled, and " frore" froſty.

V. 83. His eyes diffus'd a ſoften'd fire,] Pope's *Eloiſa:*

Thy eyes diffus'd a reconciling ray. Ver. 145.

From Dryden's character of a good Parſon,

His eyes diffus'd a venerable grace.

V. 85. Liſten, Henry, to my read!] Many of the old Engliſh ballads, &c. begin with calling the attention of the audience in much the ſame manner. Thus Chaucer opens his *Rime of Sir Thopas:*

Liſteneth, Lordinges, in good entent. *C. T.* 13642.

To " read," to aread, in the ſenſe of to adviſe, to inſtruct, &c. and

" Bright-rob'd Tradition, to relate
" In forged colours Arthur's fate;
" Though much of old romantic lore
" On the high theme I keep in ſtore:

" read," advice, information, &c. are very common among our older poets.

V. 86. Not from fairy realms I lead, &c.] Compare Spenſer's *Colin Clout's come home again*:

Hear then, quoth he, the tenor of my tale,
In ſort as I it to that ſhepherd told,
No leaſing new, nor grandame's fable ſtale,
But ancient truth, confirm'd by credence old.

Where " leaſing" is lies, fiction, falſehood. As in the 5th Pſalm, " Thou ſhalt deſtroy them that ſpeak leaſing;" τους λαλουντας το ψευδος, according to the Septuagint. And the word is " lies" in the earlier tranſlation of the Bible, both in the 5th and in the 4th Pſalm, where " leaſing" now occurs.

V. 89. ——old romantic lore] " Lore" is learning. " Roman-" tic lore" is the ſame with " tales of legendary *lore*" in *Verſes to Sir J. Reynolds*, ver. 81; and " the dulcet *lore*, which Fancy fabled in " her elfin age," *Ode to Upton*, ver. 3; that is, ſtories from romances, legends, and fables. And thus we have *On the Marriage of the King*, ver. 41:

Here Poeſy, from awful days of yore,
Has pour'd her genuine gifts of raptur'd *lore*.

In the general ſenſe of *learning*, not confined to this ſpecies, but determined by the epithets with which it is connected, it occurs in *Verſes on the Death of George II.* ver. 17:

Thy tongue well tutor'd in hiſtoric *lore*.

And in *Sonnet* iv. ver. 7. of the Druids,

Taught mid thy maſſy maze their myſtic *lore*.

Ode on Summer, ver. 211:

Well nurtur'd in Pierian *lore*.

See below note on ver. 137.

" But boaſtful Fiction ſhould be dumb,
" Where Truth the ſtrain might beſt become.
" If thine ear may ſtill be won
" With ſongs of Uther's glorious ſon,
" Henry, I a tale unfold,
" Never yet in rime enroll'd,
" Nor ſung nor harp'd in hall or bower;
" Which in my youth's full early flower,

V. 94. ——Uther's glorious ſon,] Arthur was the ſon of Uther Pendragon, by Iogerne wife of Gorlois, prince of Cornwall. Milton calls him " *Uther's Son*," *Par. Loſt*, i. 580.

V. 95. Henry, I a tale unfold,
Never yet in rime enroll'd,
Nor ſung nor harp'd in hall or bower;]

Comus, ver. 43 :

And liſten why, for I will tell you now
What *never yet was heard in tale or ſong*,
From old or modern bard *in hall or bower*.

That is literally in hall or chamber. The two words are often thus joined in the old metrical romances. See Warton's note on the above. I have before remarked that our poet frequently uſes the word " bower" in its old ſenſe of chamber. See note on *Triumph of Iſis*, ver. 223 : ſee alſo *Par. Loſt*, xii. 522 :

——————laws which none ſhall find
Left them *inroll'd*.

By which is meant, committed to writing. The expreſſion is generally retained, as well as the word volume, although the practice, from which both are derived, is ſuperſeded. I may add that the two ideas conveyed in the text, and expreſſed alſo by Milton by the words " in tale or ſong," are thus diſtinctly ſignified in *Samſon Agoniſtes* :

——————acts inroll'd
In copious legend, or ſweet lyric *ſong*. Ver. 1736.

" A minſtrel, ſprung of Corniſh line,
" Who ſpoke of kings from old Locrine,
" Taught me to chaunt, one vernal dawn,
" Deep in a cliff-encircled lawn,
" What time the gliſtening vapours fled
" From cloud-envelop'd Clyder's head;
" And on its ſides the torrents gray
" Shone to the morning's orient ray.
" When Arthur bow'd his haughty creſt,
" No princeſs, veil'd in azure veſt,

V. 99. A minſtrel, ſprung of Corniſh line,
Who ſpoke of kings from old Locrine,]
Comus, ver. 922:
Virgin, daughter of *Locrine*,
Sprung of old Anchiſes' *line*.
There is a propriety in bringing the information from Cornwall, the native country of Arthur, and, as ſuch, peculiarly intereſted in his hiſtory.

V. 104. —Clyder—] Or Glyder, a mountain in Caernarvonſhire. W.

V. 105. And on its ſides the torrents gray
Shone to the morning's orient ray.]
Perhaps with a view to *Samſon Agoniſtes*:
Wherever fountain or freſh current flow'd
Againſt the eaſtern ray, tranſlucent, pure
With touch ethereal of heav'n's fiery rod. Ver. 547.
Orient is a favourite word with Milton: " *Orient* beam" occurs ſeveral times, and " fair *morn orient* in heaven" in *Par. Loſt*, vi. 524.

V. 107. When Arthur bow'd his haughty creſt,] *Par. Loſt*, ix. 524:

" Snatch'd him, by Merlin's potent ſpell,
" In groves of golden bliſs to dwell;
" Where, crown'd with wreaths of miſletoe,
" Slaughter'd kings in glory go:
" But when he fell, with winged ſpeed,
" His champions, on a milk-white ſteed,
" From the battle's hurricane,
" Bore him to Joſeph's towered ſane,

——Oft he *bow'd*
His turret *creſt*, and ſleek enamell'd neck.

In vi. 191. " The *proud creſt* of Satan." In *Faerie Queene*, II. viii. 33. Arthur's " *haughtie creſt*."

V. 109. —Merlin's potent ſpell,] *Potent* is a word which ſeems to bear an appropriate emphaſis. The rod of Moſes, when employed as the inſtrument by which the plagues are brought on Egypt, is by Milton twice called " *potent*." *Par. Loſt*, i. 338. and xii. 211. And in the *Tempeſt*, Ariel calls Proſpero his " *potent* " maſter," and Proſpero ſpeaks of his " *potent* art." In the original various readings of *Comus*, Comus is ſaid to " excel his mother at " her *potent* art," ver. 63. And ver. 255. of Circe and the Sirens, " culling their *potent* herbs."

V. 113. ——with winged ſpeed,] Milton in *Samſon Agoniſtes*, ver. 1283. " with *winged* expedition."

V. 116. Bore him to Joſeph's towered ſane,
In the fair vale of Avalon:]

Glaſtonbury Abbey, ſaid to be founded by Joſeph of Arimathea, in a ſpot anciently called the iſland, or valley, of Avalonia. W. Joſeph has the credit of being the earlieſt preacher of the Goſpel in England: but his church was a very different ſtructure from that which in the courſe of time aroſe upon its ruins, both in point of dimenſions and materials. It is deſcribed as ſixty feet long by

" In the fair vale of Avalon:
" There, with chaunted oriſon,
" And the long blaze of tapers clear,
" The ſtoled fathers met the bier; 120

twenty-ſix broad, and was made of wooden rods interwoven or wattled. See Staveley's *Hiſtory of Churches*, p. 42. After having paſſed through ſeveral changes, and been of courſe the ſcene of various miracles, of which traditions at leaſt ſtill continue, it was converted by the celebrated Abp. Dunſtan into a monaſtery for Benedictines, who became poſſeſſed of immenſe power and wealth, and ſo remained till the diſſolution under Henry the Eighth.

V. 116. —Joſeph's towered fane,] Drayton in *Poly-olbion* ſpeaks of Ely's *tow'red phane*." Song 21. vol. iii. p. 1056.

V. 120. The ſtoled fathers—] The epithet is uſed by G. Fletcher, in *Chriſt's Victory:*

After them flew the prophets, brightly *ſtol'd*
In ſhining lawn, and wimpled manifold,
Striking their ivory harps, all ſtrung with chords of gold. iv. 14.

But our poet ſtill had Milton in his eye,

In vain with timbrell'd anthems dark
The ſable-*ſtoled* ſorcerers bear his worſhipt ark.
Hymn on the Nativity, St. xxiv.

Spenſer in his *Ruines of Rome*, St. 32. deſcribes the Romans as " the people *gowned* long" (Gens togata); which word is retained by Dryden, but not in its appropriate ſignification; and Milton in *Par. Reg.* i. 257. has " the *veſted* prieſt." With regard however to the expreſſion in the text, Warton remarks on *Il Penſeroſo*, ver. 35. where the *ſtole* is made part of the dreſs of Melancholy, that " Here is a character and propriety in the uſe of *ſtole*, which " in the poetical phraſeology of the preſent day is not only per- " petually miſapplied, but miſrepreſented. It was a veil, which " covered the head and ſhoulders, and, as Mr. Bowle obſerves, " was worn only by ſuch of the Roman Matrons, as were diſ-

" Through the dim iles, in order dread
" Of martial woe, the chief they led,
" And deep intomb'd in holy ground,
" Before the altar's ſolemn bound.
" Around no duſky banners wave,
" No mouldering trophies mark the grave:
" Away the ruthleſs Dane has torn
" Each trace that Time's ſlow touch had worn;

" tinguiſhed for the ſtrictneſs of their modeſty." But if this remark be correct, what becomes of the paſſages quoted above, in which the word " ſtŏle" occurs, ſo miſapplied? The truth however is, with deference to ſuch authority, that though there may be in one view a character and propriety in the uſe of *ſtole* in *Il Penſeroſo*, there is in another view no miſapplication, nor miſrepreſentation, in the uſe of it in the other paſſages. For though the Latins may have given, as indeed they did give, this appropriate ſenſe to their " ſtola," the Greeks, from whom they derived it, gave no ſuch ſenſe to their στολη. The primitive στελλω ſignified ſimply to clothe, and its derivative στολη ſimply clothing. Xenophon uſes it for the long Perſian robe. " Latini *vero*" (ſays Scapula, the only lexicographer I can at preſent refer to) " ſtola ſpecialius utuntur pro " veſte muliebri." It may be added, as not altogether foreign from the purpoſe, that the officer, who in our verſion is called " he that " was over the veſtry" when ordered by Jehu to bring forth veſtments for the worſhippers of Baal, is called in the Septuagint ὁ στολιστης. 2 *Kings* x. 22. The " ſtole" was one of the habits formerly worn by eccleſiaſtics. See Du Freſne, Gloſſ. M. Lat. " ſtola." Qu. Has our poet abided by his own rule, where he gives a " ſtole" to Iſis (*Triumph of Iſis*, ver. 12.), to Cherwell (*Complaint of Cherwell*, ver. 15.), and to the morning (*Ode on Summer*, ver. 255.)? The word alſo occurs, and certainly not uſed appropriately, in *Verſes to Sir J. Reynolds*, ver. 55. " The *ſtole* in " caſual foldings taught to flow."

" And long, o'er the neglected ſtone,
" Oblivion's veil its ſhade has thrown:
" The faded tomb, with honour due,
" 'Tis thine, O Henry, to renew!
" Thither, when Conqueſt has reſtor'd
" Yon recreant iſle, and ſheath'd the ſword,
" When Peace with palm has crown'd thy brows,
" Haſte thee, to pay thy pilgrim vows.
" There, obſervant of my lore,
" The pavement's hallow'd depth explore;
" And thrice a fathom underneath
" Dive into the vaults of death.
" There ſhall thine eye, with wild amaze,
" On his gigantic ſtature gaze;

V. 137. There, obſervant of my lore,] " Lore" occurred in ver. 89. in the ſenſe of learning; here it is to be underſtood differently, as ſignifying advice, inſtruction. And ſo it is uſed by Milton, *Par. Loſt*, ix. 1127:

For underſtanding rul'd not, and the ſenſe
Heard not her *lore*;

paid not attention to her counſels. This ſenſe of the word is leſs common. But it occurs in our poet's *Verſes on the Birth of the Prince of Wales*, ver. 45. " Her rigid *lore*." And in *Ode on Summer*, ver. 230. " Virtue's holy *lore*." In *Verſes on the Death of George II.* ver. 87. " Lo, this her genuine *lore*," it may be beſt explained to ſignify doctrine.

V. 141. There ſhall thine eye, with wild amaze,
On his gigantic ſtature gaze, &c.]

Mr. Headley quotes the following from Virgil's 1ſt *Georgic*:

Scilicet et tempus veniet, cum finibus illis
Agricola, incurvo terram molitus aratro,

" There ſhalt thou find the monarch laid,
" All in warrior-weeds array'd;

Exeſa inveniet ſcabrâ robigine pila,
Aut gravibus raſtris *galeas* pulſabit inanes,
Grandiaque effoſſis mirabitur oſſa ſepulchris. Ver. 493.

" Amaze" is uſed as a ſubſtantive by Milton, *Par. Loſt*, vi. 646. And we have " *wild* amazement" in *Comus*, ver. 356.

V. 144. All in warrior-weeds array'd;] By " warrior-weeds" is evidently meant the armour of Arthur, but the expreſſion is very queſtionable. The word " weed" is uſed by the early Engliſh poets to ſignify the dreſs of a woman, a pilgrim, a palmer, a ſhepherd, a hermit, a religious, a perſon in diſtreſs, and the like *peaceable* characters, in contradiſtinction to that of a warrior. To prove this, almoſt innumerable inſtances might be brought from Chaucer, Lydgate, Spenſer, Shakſpere, B. Jonſon, Beaumont and Fletcher, Fairfax, Hall, Drayton, Wm. Browne, Ph. Fletcher, G. Fletcher, Milton, &c. not to mention its repeated occurrence in ſuch ſenſes in ancient ballads. When the word is uſed with relation to a warrior, it denotes excluſively the robe worn by the ancient knights over their armour. So Fairfax, deſcribing a ſhadow made to repreſent Clorinda, completely accoutred,

Like her it was in *Armour* and in *Weed*. vii. 99.

And again, ſpeaking of Emiren,

His body *arm'd*, and clad in purple *weed*. xix. 62.

In both which paſſages a clear diſtinction is made between the " weed," or robe, and the armour, as is evident from the original of the latter,

Le membra *armato*, e con purpureo *ammanto*.

So likewiſe Spenſer, enumerating the various parts of the Redcroſs Knight's accoutrements,

——————His forlorne *weed*,
His mightie *armour* miſſing moſt at need,
His ſilver ſhield now idle maiſterleſſe,
His poynant ſpeare. *F. Q.* I. vii. 19.

" Wearing in death his helmet-crown,
" And weapons huge of old renown.
" Martial prince, 'tis thine to ſave
" From dark oblivion Arthur's grave!
" So may thy ſhips ſecurely ſtem
" The weſtern frith: thy diadem
" Shine victorious in the van,
" Nor heed the ſlings of Ulſter's clan:
" Thy Norman pike-men win their way
" Up the dun rocks of Harald's bay:

Againſt this weight of authority, I know of only one paſſage in which the word is applied generally to the dreſs of a knight: it occurs in the *Faerie Queene*, from which poem alone I could bring at leaſt thirty paſſages, where the ſignification of the word is decidedly oppoſite:

For ſhe (ſc. Britomart) had vow'd, ſhe ſayd, not to forgo
Thoſe *warlike weedes*, till ſhe revenge had wrought
Of a late wrong upon a mortal foe. V. vi. 23.

It is curious, though I imagine nothing can be founded upon it, that even here one of the copies reads " deedes." Perhaps it ought to be noticed, that Collins in his *Ode to Liberty*, ver. 110. has " *war-like weeds*." But on ſuch a queſtion no modern can be ſatisfactory authority. The word, as relating to dreſs, is at preſent retained amongſt us, only to ſignify the deep mourning of a widow.

V. 148. From dark oblivion Arthur's grave!] See above, ver. 130. *Par. Loſt*, vi. 380:

Nameleſs in *dark oblivion* let them dwell.

Milton uſes " *dark oblivion*" alſo, in the 88th *Pſalm*; and " *oblivia* " *nigra*," *ad Patrem*, ver. 118.

V. 154. ——Harald's bay;] The bay of Dublin. Harald, or

" And from the ſteeps of rough Kildare
" Thy prancing hoofs the falcon ſcare:
" So may thy bow's unerring yew
" Its ſhafts in Roderick's heart imbrew."
Amid the pealing ſymphony
The ſpiced goblets mantled high;
With paſſions new the ſong impreſs'd
The liſtening king's impatient breaſt:
Flaſh the keen lightnings from his eyes;
He ſcorns awile his bold empriſe;

Harſager, The Fair-haired, king of Norway, is ſaid, in the life of Gryffudh ap Conan, prince of North Wales, to have conquered Ireland, and to have founded Dublin. W.

V. 157. So may thy bow's unerring yew
Its ſhafts in Roderic's heart imbrew.]
Henry is ſuppoſed to have ſucceeded in this enterpriſe, chiefly by the uſe of the long bow, with which the Iriſh were entirely unacquainted. W.

V. 160. The ſpiced goblets mantled high;] Gray's *Deſcent of Odin:*

Mantling in the *goblet* ſee
The pure beverage of the bee.

V. 163. Flaſh the keen lightnings from his eyes;] See Fairfax's *Taſſo:*

While thus he ſpoke, the *lightning* beams did *flaſh*
Out of his eyes of majeſty and ſtate. viii. 81.

But compare the following from a very fine, but ſhort, poem by Mr. Bedingfield in Dodſley's Collection, intitled *The Education of Achilles:*

The ſtern-brow'd boy in mute attention ſtood
To hear the ſage relate each great *empriſe*;
Then ſtrode along the cave in haughtier mood,

E'en now he ſeems, with eager pace, 164
The conſecrated floor to trace,
And ope, from its tremendous gloom,
The treaſure of the wondrous tomb:

Whilſt varying paſſions in his boſom riſe,
And *lightning beams flaſh* from his glowing *eyes*.
E'en now he ſcorns the prey the deſerts yield,
E'en now, as hope the future ſcene ſupplies,
He ſhakes the terror of his heav'n-form'd ſhield,
And braves th' indignant flood, and thunders o'er the field.
Vol. iii. p. 145.

V. 164. ——his bold empriſe;] "Empriſe," an old word for enterpriſe: Milton has uſed it in *Comus*, ver. 610:

I love thy courage yet and *bold empriſe*.

And in *Par. Loſt*, xi. 642:

Giants of mighty bone, and *bold empriſe*.

Spenſer alſo, as noticed by Newton, on the former paſſage;

——————whoſe warlike name
Is far renown'd thro' many a *bold empriſe*. *F. Q.* II. iii. 35.

V. 168. The treaſure of the wondrous tomb, &c.] Drayton thus enumerates the accoutrements of Arthur:

With Arthur they begin, their moſt renowned knight,
The richneſs of his arms their well-made worthy wore,
The temper of his ſword, the try'd Eſcalabour,
The bigneſs and the length of Rone his noble ſpear,
With Pridwin his great ſhield, &c.
Poly-olb. Song 4. vol. ii. p. 733.

Where *Eſcalabour* is the ſame with *Kaliburn* in the laſt ode, ver. 64. In Percy's *Reliques* the ſword of Arthur is called *Excalibàr*, and *Excalàbour*. Vol. iii. p. 13 and 27. Spenſer deſcribes the arms of Arthur in *F. Q.* I. vii. 29, &c. and in II. viii. 20. thus ſpeaks of his ſword:

For that ſame Knightes owne ſword this is, of yore
Which Merlin made by his almightie art

E'en now he burns in thought to rear,
From its dark bed, the ponderous ſpear,
Rough with the gore of Pictiſh kings:
E'en now fond hope his fancy wings,
To poiſe the monarch's maſſy blade,
Of magic-temper'd metal made;
And drag to day the dinted ſhield
That felt the ſtorm of Camlan's field.
O'er the ſepulchre profound
E'en now, with arching ſculpture crown'd,

For that his nourſling, when he knighthood ſwore,
Therewith to doen his foes eternall ſmart:
The metal firſt he mixd with Medæwart, &c.

And in VI. vi. 30. he calls it "the *tempred* ſteele." The name of the ſword in Spenſer is "Morddure."

V. 175. ——the dinted ſhield] Mr. Headley refers to Tickell's *Ode to Lord Sunderland*:

He offer'd here his *dinted ſhield*,
The dread of Gauls in Creſſy's field. St. 2.

"Dint," in the moſt common modern uſe of the word, means an impreſſion, a mark made by a blow or ſtroke, which is ſubſtituting the effect for the cauſe; as in Chaucer and in other early writers it means the blow or ſtroke itſelf. Such is its ſignification in the almoſt numberleſs places, where it occurs in Spenſer, with the exception of three or four, where it means an impreſſion. We ſeem to retain its original ſignification when we ſay by dint of arms, and the like.

V. 177. O'er the ſepulchre profound
E'en now, with arching ſculpture crown'd,
He plans the chauntry's choral ſhrine,]

Was tomb-architecture arrived at ſuch a pitch in the reign of Henry II. as to juſtify this language? The chauntry and tomb

He plans the chauntry's choral ſhrine,
The daily dirge, and rites divine.

of Biſhop Edington in Wincheſter Cathedral, of later date by a century, have none of the "arching ſculpture" imagined in the text.

XIV.

ODE FOR MUSIC.

As performed at the Theatre in OXFORD, on the 2d of July, 1751, being the Anniverſary appointed by the late Lord CREW, Biſhop of Durham, for the Commemoration of Benefactors to the Univerſity.

Quique ſacerdotes caſti, dum vita manebat;
Quique pii vates, & Phœbo digna locuti;
Inventas aut qui vitam excoluere per artes;
Quique ſui memores alios fecere merendo;
Omnibus his— VIRGIL.

I.

Recitat. Accomp. WHERE ſhall the Muſe, that on the ſacred ſhell,
Of men in arts and arms renown'd,
The ſolemn ſtrain delights to ſwell;
Oh! where ſhall Clio chooſe a race,
Whom Fame with every laurel, every grace,
Like thoſe of Albion's envied iſle, has crown'd? 6

Chorus. Daughter and miſtreſs of the ſea,
All-honoured Albion hail!
Where'er thy Commerce ſpreads the ſwelling ſail,

Ne'er ſhall ſhe find a land like thee,
So brave, ſo learned, and ſo free;
All-honour'd Albion hail!

II.

Recit. But in this princely land of all that's good and great,
Would Clio ſeek the moſt diſtinguiſh'd ſeat,
Moſt bleſt, where all is ſo ſublimely bleſt,
That with ſuperior grace o'erlooks the reſt,
Like a rich gem in circling gold enſhrin'd;
Air I. Where Iſis' waters wind
Along the ſweeteſt ſhore,
That ever felt fair Culture's hands,
Or Spring's embroider'd mantle wore,
Lo! where majeſtic OXFORD ſtands;
Chorus. Virtue's awful throne!
Wiſdom's immortal ſource!
Recit. Thee well her beſt belov'd may boaſting Albion own,
Whence each fair purpoſe of ingenuous praiſe,
All that in thought or deed divine is deem'd,

V. 17. Like a rich gem in circling gold enſhrin'd;] *Comus*, ver. 21:

————Sea-girt iſles,
That *like* to *rich* and various *gems* inlay
The unadorned boſom of the deep.

In one unbounded tide, one unremitted courſe,
From age to age has ſtill ſucceſſive ſtream'd;
Where Learning and where Liberty have nurs'd,
For thoſe that in their ranks have ſhone the firſt,
Their moſt luxuriant growth of ever-blooming bays.

III.

Recitative Accomp. In ancient days, when She, the Queen endu'd
With more than female fortitude,
Bonduca led her painted ranks to fight;
Oft times, in adamantine arms array'd,
Pallas deſcended from the realms of light,
Imperial Britoneſſe! thy kindred aid.
As once, all-glowing from the well-fought day,
The Goddeſs ſought a cooling ſtream,
By chance, inviting with their glaſſy gleam,
Fair Iſis' waters flow'd not far away.
Eager ſhe view'd the wave,
On the cool bank ſhe bar'd her breaſt,
To the ſoft gale her locks ambroſial gave;
And thus the wat'ry nymph addreſs'd.

Air II. " Hear, gentle nymph, whoe'er thou art,
" Thy ſweet refreſhing ſtores impart:

" A goddeſs from thy moſſy brink
" Aſks of thy cryſtal ſtream to drink:
" Lo! Pallas aſks the friendly gift;
" Thy coral-crowned treſſes lift,
" Riſe from the wave, propitious pow'r,
" O liſten from thy pearly bow'r."

IV.

Recit. Her accents Iſis' calm attention caught,
As loneſome, in her ſecret cell,
In ever-varying hues, as mimic fancy taught,
She rang'd the many-tinctur'd ſhell:
Then from her work aroſe the Nais mild;
Air III. She roſe, and ſweetly ſmil'd
With many a lovely look,
That whiſper'd ſoft conſent:
Recit. She ſmil'd, and gave the goddeſs in her flood
To dip her caſque, tho' dy'd in recent blood;
While Pallas, as the boon ſhe took,
Thus pour'd the grateful ſentiment.
Air IV. " For this, thy flood the faireſt name
" Of all Britannia's ſtreams ſhall glide,
" Beſt fav'rite of the ſons of fame,
" Of every tuneful breaſt the pride:
" For on thy borders, bounteous queen,
" Where now the cowſlip paints the green
" With unregarded grace,

" Her wanton herds where nature feeds,
" As loneſome o'er the breezy reeds
" She bends her ſilent pace;
" Lo! there, to wiſdom's Goddeſs dear,
" A far-fam'd City ſhall her turrets rear,
Recit. " There all her force ſhall Pallas prove;
" Of claſſic leaf with every crown,
" Each olive, meed of old renown,
" Each ancient wreath, which Athens wove,
" I'll bid her blooming bow'rs abound;
" And Oxford's ſacred ſeats ſhall tow'r
" To thee, mild Nais of the flood,
" The trophy of my gratitude!
" The temple of my pow'r!"

V.

Recit. Nor was the pious promiſe vain;
Soon illuſtrious Alfred came,
And pitch'd fair Wiſdom's tent on Iſis' plenteous plain.

Alfred, on thee ſhall all the Muſes wait,
Air V. & Chorus. } Alfred, majeſtic name,
Of all our praiſe the ſpring!
Thee all thy ſons ſhall ſing,
Deck'd with the martial and the civic wreath:
In notes moſt awful ſhall the trumpet breathe
To thee, GREAT ROMULUS of Learning's richeſt ſtate.

VI.

Recit. Nor Alfred's bounteous hand alone,
Oxford, thy riſing temples own:
Soon many a ſage munificent,
The prince, the prelate, laurel-crowned crowd,
Their ample bounty lent
To build the beauteous monument,
That Pallas vow'd.

Recit. Accomp. And now ſhe lifts her head ſublime,
Majeſtic in the moſs of time;
Nor wants there Græcia's better part,
'Mid the proud piles of ancient art,
Whoſe fretted ſpires, with ruder hand,
Wainflet and Wickham bravely plann'd;
Nor decent Doric to diſpenſe
New charms 'mid old magnificence;
And here and there ſoft Corinth weaves
Her dædal coronet of leaves;

Duet. While, as with rival pride, their tow'rs invade the ſky,
Radcliffe and Bodley ſeem to vie,
Which ſhall deſerve the foremoſt place,
Or Gothic ſtrength, or Attic grace.

VII.

Recit. O Iſis! ever will I chant thy praiſe:
Not that thy ſons have ſtruck the golden lyre

With hands moſt ſkilful; have their brows
entwin'd
With every faireſt flower of Helicon,
The ſweeteſt ſwans of all th'harmonious choir;
And bade the muſing mind
Of every ſcience pierce the pathleſs ways,
And from the reſt the wreath of wiſdom won;
Air VI. But that thy ſons have dar'd to feel
For Freedom's cauſe a ſacred zeal;
With Britiſh breaſt, and patriot pride,
Have ſtill Corruption's cup defy'd;
In dangerous days untaught to fear,
Have held the name of honour dear.

VIII.

Recit. But chief on this illuſtrious day,
The Muſe her loudeſt Pæans loves to pay.
Erewhile ſhe ſtrove with accents weak
In vain to build the lofty rhyme;
At length, by better days of bounty cheer'd,
She dares unfold her wing.
Air VII. Hail hour of tranſport moſt ſublime!
In which, the man rever'd,
Immortal CREW commands to ſing,
And gives the pipe to breathe, the ſtring to ſpeak.

IX.

Chorus. Bleſt prelate, hail!
Moſt pious patron, moſt triumphant theme!

From whoſe auſpicious hand
On Iſis' tow'rs new beauties beam,
New praiſe her NURSING FATHERS gain;
Immortal CREW!
Bleſt prelate, hail!

Recit. E'en now fir'd fancy ſees thee lead
To Fame's high-ſeated fane
The ſhouting band!
O'er every hallow'd head
Fame's choiceſt wreaths ſhe ſees thee ſpread;
Alfred ſuperior ſmiles the ſolemn ſcene to view;
Air VIII. And bids the Goddeſs lift
Her loudeſt trumpet to proclaim,
O CREW, thy conſecrated gift,
And echo with his own in ſocial ſtrains thy name.

[*Chorus repeated.*

ODE XV.

ON

HIS MAJESTY's BIRTH-DAY,

JUNE 4th, 1785.

I.

AMID the thunder of the war,
True glory guides no echoing car;
Nor bids the ſword her bays bequeath,
Nor ſtains with blood her brighteſt wreath;
No plumed hoſts her tranquil triumphs own;
Nor ſpoils of murder'd multitudes ſhe brings,
To ſwell the ſtate of her diſtinguiſh'd kings,
And deck her choſen throne.
On that fair throne, to Britain dear,
With the flow'ring olive twin'd
High ſhe hangs the hero's ſpear,
And there with all the palms of peace combin'd,
Her unpolluted hands the milder trophy rear.
To kings like theſe, her genuine theme,
The Muſe a blameleſs homage pays;
To GEORGE of kings like theſe ſupreme

She wiſhes honour'd length of days,
Nor proſtitutes the tribute of her lays.

II.

'Tis his to bid neglected genius glow,
And teach the regal bounty how to flow.
His tutelary ſceptre's ſway
The vindicated arts obey,
And hail their patron king;
'Tis his to judgment's ſteady line
Their flights fantaſtic to confine,
And yet expand their wing;
The fleeting forms of faſhion to reſtrain,
And bind capricious Taſte in Truth's eternal chain.
Sculpture, licentious now no more,
From Greece her great example takes,
With Nature's warmth the marble wakes,
And ſpurns the toys of modern lore:
In native beauty ſimply plann'd,
Corinth, thy tufted ſhafts aſcend;
The Graces guide the painter's hand,
His magic mimicry to blend.

III.

While ſuch the gifts his reign beſtows,
Amid the proud diſplay,
Thoſe gems around the throne he throws,
That ſhed a ſofter ray:

While from the ſummits of ſublime renown
He wafts his favour's univerſal gale,
With thoſe ſweet flow'rs he binds a crown,
That bloom in Virtue's humble vale:
With rich munificence the nuptial tie
Unbroken he combines,
Conſpicuous in a nation's eye
The ſacred pattern ſhines.
Fair Science to reform, reward, and raiſe,
To ſpread the luſtre of domeſtic praiſe,
To foſter Emulation's holy flame,
To build ſociety's majeſtic frame,
Mankind to poliſh, and to teach,
Be this the monarch's aim;
Above Ambition's giant-reach
The monarch's meed to claim.

ODE XVI.

FOR

THE NEW YEAR, 1786.

I.

" DEAR to Jove, a genial iſle
" Crowns the broad Atlantic wave;

V. 1. Dear to Jove, a genial iſle, &c.] This very fine and poetical alluſion is to Homer and Pindar: ſee *Odyſſ.* iv. 565:

Τῃ περ ῥηϊδιη βιοτη πελει ανθρωποισιν·
Ου νιφετω, ουτ' αρ χειμων πολυς, ουτε ποτ' ομβρος,
Αλλ' αιει Ζεφυροιο λιγυπνοιοντας ανεμους
Ωκεανος πεμπει, αναψυχειν ανθρωπους.

Ὁ δε τοπος (ſays the Scholiaſt) ἐν ταις καλουμεναις μακαρων νησοις. But ſee more particularly Pindar's 2d Olympic Ode, to which our poet alluded before in his *Verſes on the Death of George the Second*, ver. 25:

—— ἐνθα μακαρων
νασον ακτιναδες
αὐραι περιπνεουσιν· αν-
θεμα δε χρυσω φλεγει,
τα μεν χερσοθεν· απ' α-
γλαων δενδρεων,
ὑδωρ δ' αλλα φερβει·
ἁρμοισι των χειρας ανα-
πλεκοντι και στεφανους· &c. Ver. 128.

There is a curious circumſtance connected with this idea of Great Britain being the happy or fortunate iſland. Drayton in his *Poly-olbion*, Song 1. vol. ii. p. 656. calls it " this iſland fortunate;" on which there is the following note by Selden: " When Pope Clement VI.

" The ſeaſons there in mild aſſemblage ſmile,
" And vernal bloſſoms clothe the fruitful prime:

" granted the fortunate iſles to Lewis Earl of Clermont, by that " general name, meaning only the ſeven Canaries, and purpoſing " their Chriſtian converſion, the Engliſh Ambaſſadors at Rome " ſeriouſly doubted but their own country had been compriſed in " the donation. * * * Britain's excellence in earth and air, (whence " the Macares, and particularly Crete among the Greeks had their " title) together with the Pope's exactions in taxing, collating, " and proviſing of benefices, gave cauſe of this jealous conjec- " ture; ſeconded in the conceit of them which derive Albion " from ολβιος; whereto the author in his title and this verſe al- " ludes." P. 651.

V. 2. —the broad Atlantic wave;] ευρεα νωτα θαλασσης. Hom. *Iliad.* Goldſmith, in his *Traveller*, with great propriety deſcribes Holland as a country,

Where the *broad* ocean leans againſt the land.

V. 3. The ſeaſons there in mild aſſemblage ſmile,
And vernal bloſſoms clothe the fruitful prime:]

Fletcher in the *Faithful Shepherdeſs*, Act iv. ſays,

On this bower may ever dwell
Spring and Summer,

thus bringing together the two ſeaſons, as does Milton in *Comus*, ver. 985, 8. In *Paradiſe Loſt*, as was fabled to be the caſe in the golden age, eternal ſpring prevails, but it is ſuch a ſpring that the trees are " loaden with bloſſoms and fruits at once of golden hue." *Par. Loſt*, iv. 148. And this is the idea meant to be conveyed by the text: There the ſeaſons ſmile in mild aſſemblage, and the land is at the ſame time clothed with the bloſſoms of ſpring and the fruits of ſummer (prime, perfection). This interpretation is agreeable to what Warton ſays in his note on *Comus*, ver. 289. Though I think two of the paſſages, in which he interprets prime by perfection, will not bear him out. I mean *Par. Loſt*, v. 295. and xi. 245. Spenſer uſes *prime* for ſpring, in contradiſtinction to ſummer; *Shepherd's Calendar, February*:

" There, in many a fragrant cave,
" Dwell the Spirits of the brave,
" And braid with amaranth their brows ſublime."
So feign'd the Grecian bards, of yore;
And veil'd in Fable's fancy-woven veſt
A viſionary ſhore,
That faintly gleam'd on their prophetic eye
Through the dark volume of futurity:
Nor knew that in the bright attire they dreſs'd
Albion, the green-hair'd heroine of the Weſt;
Ere yet ſhe claim'd old Ocean's high command,
And ſnatch'd the trident from the Tyrant's hand.

With flowering bloſſoms to furniſh the *prime*,
And ſkarlet berries in *ſummer* time.
Prime, printems, *Fr.* primavera, *Ital.*

V. 7. And braid with amaranth their brows ſublime.] In *Par. Loſt*, the angels wear " crowns inwove with *amarant* and gold." iii. 352.

V. 12. Through the dark volume of futurity:] Compare the following, where Spenſer addreſſes the Muſe:

Thou doeſt ennoble, with immortal name,
The warlike worthies from antiquitye,
In thy great *volume* of Eternitye. *F. Q.* III. iii. 4.

V. 16. And ſnatch'd the trident from the Tyrant's hand.] Drayton in *Poly-olbion* uſes the ſame figure, where he ſays of a river, that he

——— is ſo great in entering of the main,
As he would make a ſhew for empery to ſtand,
And wreſt the three-forkt mace from out grim Neptune's hand.
Song 11. vol. iii. p. 861.

Where, by the way, may be the authority for Milton's " earth " ſhaking Neptune's *mace*." *Comus*, ver. 869.

II.

Vainly flow'd the myſtic rhyme?
Mark the deeds from age to age,
That fill her trophy-pictur'd page:
And ſee, with all its ſtrength, untam'd by time,
Still glows her valour's veteran rage.
O'er Calpe's cliffs, and ſteepy tow'rs,
When ſtream'd the red ſulphureous ſhowers,
And Death's own hand the dread artillery threw;
While far along the midnight main
Its glaring arch the flaming volley drew;
How triumph'd Elliott's patient train,
Baffling their vain confederate foes;
And met th' unwonted fight's terrific form;
And hurling back the burning war, aroſe
Superior to the fiery ſtorm!

III.

Is there an ocean that forgets to roll
Beneath the torpid pole,

V. 22. O'er Calpe's cliffs,—] Gibraltar.

V. 26. Its glaring arch the flaming volley drew;] See *Par. Loſt*, vi. 212:

——Over head the diſmal hiſs
Of fiery darts in *flaming vollies* flew,
And flying vaulted either hoſt with fire.

In i. 170. we have "the *fulphurous* hail, ſhot after us in ſtorm."

V. 30. ——the burning war,] See note on *Cruſade*, ver. 16.

Nor to the brooding tempeſt heaves?
Her hardy keel the ſtubborn billow cleaves.
The rugged Neptune of the wint'ry brine
In vain his adamantine breaſt-plate wears:
To ſearch coy Nature's guarded mine,
She burſts the barriers of th' indignant ice;
O'er ſunleſs bays the beam of Science bears:
And rouſing far around the polar ſleep,
Where Drake's bold enſigns fear'd to ſweep,

V. 36. The rugged Neptune of the wint'ry brine] The deity ſuppoſed to preſide over thoſe particular ſeas. Pindar ſpeaks of the Iſthmian Neptune, meaning him who was ſuppoſed to preſide over the ſeas bordering on the Iſthmus of Corinth:

τὰν ἀβλαβῆ Κορινθον, ἰσθμιᾶν
πρόδυρον Ποσειδάωνος. *Olymp.* xiii. ver. 4.

V. 37. ——his adamantine breaſt-plate—] Horace celebrates Mars "*tunicâ* tectum *adamantinâ*." *Od.* I. vii. 13. In *Par. Loſt* the warrior angels wear "*adamantin* coats," and Satan is "armed "in *adamant*." vi. 542. 110.

V. 39. She burſts the barriers of th' indignant ice;] Virgil, *Georg.* ii. 479:

——quâ vi maria alta tumeſcant
Obicibus ruptis.

"Indignant," diſdaining to be broken up; as Virgil deſcribes the ſea, "*indignatum* magnis ſtridoribus æquor." *Georg.* ii. 162. And Milton after him, "th' *indignant* waves." *Par. Loſt*, x. 311. In *Ode for June* 4, 1790. ver. 12. "*Indignant* Darwent."

V. 40. O'er ſunleſs bays the beam of Science bears:] There is an awkwardneſs in this line, which might eaſily have been avoided. The bays are "ſunleſs" in a literal ſenſe, but "the "beam of ſcience" is figurative.

She ſees new nations flock to ſome fell ſacrifice.
She ſpeeds, at George's ſage command,
Society from deep to deep,
And zone to zone ſhe binds;
From ſhore to ſhore, o'er every land,
The golden chain of commerce winds.

IV.

Meantime her patriot-cares explore
Her own rich woof's exhauſtleſs ſtore;
Her native fleece new fervour feels,
And wakens all its whirling wheels,
And mocks the rainbow's radiant die;
More wide the labours of the loom ſhe ſpreads,
In firmer bands domeſtic commerce weds,
And calls her Siſter-iſle to ſhare the tie:
Nor heeds the violence that broke
From filial realms her old parental yoke!

V.

Her cities, throng'd with many an Attic dome,

V. 48. The golden chain of commerce winds.] So Thomſon:

————generous *Commerce* binds
The round of nations in a *golden chain*. *Sum.* 138.

V. 52. ——its whirling wheels,] See Milton, in *the Paſſion*, St. vi:

See, ſee the chariot and thoſe ruſhing *wheels*,
That *whirl'd* the prophet up at Chebar flood.

In Sylveſter's *Du Bartas*,

" In full career ſtopping thy *whirling wheel*.

Aſk not the banner'd baſtion, maſſy proof;
Firm as the caſtle's feudal roof,
Stands the Briton's ſocial home.—

V. 60. ——baſtion, maſſy proof;] The epithet "maſſy" is applied with great propriety to the Norman architecture. So of William the Conqueror's caſtle at Windſor, *Ode for the New Year*, 1788. ver. 1:

Rude was the pile and *maſſy proof.*

And of the Norman cathedrals in general, *Ode for June* 4, 1789. ver. 50:

And many a fane he rear'd, that ſtill ſublime
In *maſſy* pomp has mock'd the ſtealth of time.

So alſo of Edward the Third's caſtle at Windſor, though of later date; *Verſes on the Birth of the Prince of Wales*, ver. 27:

Meantime, thy royal piles that riſe elate
With many an antique tower, in *maſſy* ſtate.

And generally of the old buildings in Oxford, *Triumph of Iſis*, ver. 151:

Ye *maſſy* piles of old munificence.

It has perhaps leſs propriety when uſed to denote a Gothic building, though it is of ſuch an one that Milton appears to have uſed it. *Il Penſ.* ver. 157:

And love the high embowed roof
With antic pillars *maſſy proof.*

And ſo it is uſed by our poet; *To Sir J. Reynolds*, ver. 18:

——the vaulted dome,
Where the tall ſhafts, that mount in *maſſy* pride,
Their mingling branches ſhoot from ſide to ſide.

And *Ode at Vale-royal Abbey*, ver. 64:

And rang'd the cluſter'd column, *maſſy proof.*

In the ſame Ode, ver. 26. "the *maſſy* tower" would have been ſuitably expreſſive of the low, heavy, Saxon or Norman tower. I am not objecting to the uſe of the word in theſe latter inſtances, but mean to remark on its greater propriety, as a diſcriminative

Hear, Gaul, of England's liberty the lot!
Right, Order, Law, protect her ſimpleſt plain;
Nor ſcorn to guard the ſhepherd's nightly fold,
And watch around the foreſt cot.
With conſcious certainty, the ſwain
Gives to the ground his truſted grain,
With eager hope the reddening harveſt eyes;
And claims the ripe autumnal gold,
The meed of toil, of induſtry the prize.
For ours the King, who boaſts a parent's praiſe,
Whoſe hand the people's ſceptre ſways;
Ours is the Senate, not a ſpecious name,
Whoſe active plans pervade the civil frame:
Where bold debate its nobleſt war diſplays,
And, in the kindling ſtrife, unlocks the tide
Of manlieſt eloquence, and rolls the torrent wide.

VI.

Hence then, each vain complaint, away,
Each captious doubt, and cautious fear!

epithet, in the former. It is nevertheleſs not miſapplied, when the poet ſays "*maſſy* cups," (*Grave of Arthur*, ver. 11.) and "the "monarch's *maſſy* blade;" (ibid. ver. 173.) for he thereby intimates that the individuals, of which he ſpeaks, are among the greateſt of their kind. For the ſenſe of "maſſy proof" ſee *Ode at Vale-royal*, note to ver. 64.

V. 79. Hence then, each vain complaint, away,
Each captious doubt, and cautious fear!]

Compare Milton:

Eſto procul vigiles curæ, *procul eſto querelæ*,

Nor blaſt the new-born year,
That anxious waits the ſpring's ſlow-ſhooting ray:
Nor deem that Albion's honours ceaſe to bloom.
With candid glance, th' impartial Muſe,
Invok'd on this auſpicious morn,
The preſent ſcans, the diſtant ſcene purſues,
And breaks Opinion's ſpeculative gloom:
Interpreter of ages yet unborn,
Full right ſhe ſpells the characters of Fate,
That Albion ſtill ſhall keep her wonted ſtate!
Still in eternal ſtory ſhine,
Of Victory the ſea-beat ſhrine;
The ſource of every ſplendid art,
Of old, of future worlds the univerſal mart.

Invidiæque acies tranſverſo tortilis hirquo,
Sæva nec anguiferos extende calumnia rictus.
Ad Patrem, ver. 105.

V. 89. Full right ſhe ſpells the characters of Fate,] *Par. Reg.* iv. 382:

——if I read ought in heaven,
Or heaven write ought of *fate*, by what the ſtars
Voluminous, or ſingle *characters*,
In their conjunction met give me to *ſpell*, &c.

V. 90. That Albion ſtill ſhall keep her wonted ſtate!] *Il Penſ.* ver. 37:

Come, but *keep thy wonted ſtate.*

V. 94. Of old, of future worlds the univerſal mart.] See Iſaiah's deſcription of Tyre; "She is a *mart* of nations." xxiii. 3.

ODE XVII.

FOR

HIS MAJESTY's BIRTH-DAY,

JUNE 4th, 1786.

I.

WHEN Freedom nurs'd her native fire
In ancient Greece, and rul'd the lyre;
Her bards, diſdainful, from the tyrant's brow
The tinſel gifts of flattery tore;
But paid to guiltleſs power their willing vow:
And to the throne of virtuous kings,
Tempering the tone of their vindictive ſtrings,
From truth's unproſtituted ſtore,
The fragrant wreath of gratulation bore.

V. 9. The fragrant wreath of gratulation bore.] This metaphor, as deſcriptive of the Greek lyric poety, has an appropriate beauty. Pindar not unfrequently ſpeaks of "weaving a ſong," and the like. See *Olymp.* i. ver. 162:

——ιμε δι ςεφανωσαι
κεινον ἱππικῳ νομῳ
Αιολιδι μολπᾳ
χρη· σιτοιδα δι ξενου
μητιν' αμφοτερᾳ
καλων τι ἰδριν αλλον, η δυ-
ναμιν κυριωτερον,

II.

'Twas thus Alcæus ſmote the manly chord;
And Pindar on the Perſian Lord
His notes of indignation hurl'd,
And ſpurn'd the minſtrel ſlaves of eaſtern ſway,

των γε νυν, κλυταισι δαιδα-
λωσιμεν ὑμνων ατυχαις.

And we have alſo the *fragrant* wreath:

——αμων δ' ὑμνων αυξ' ιντιερκεις ανθος. *Olymp.* vi.

"Gratulate" and "gratulation" are Miltonic words. See Warton again in *Triumph of Iſis*, ver. 33: "To power your ſongs of "*gratulation* pay."

V. 10. 'Twas thus Alcæus ſmote the manly chord;] So Akenſide in his fine *Ode on Lyric Poetry:*

The Leſbian patriot *ſmites the* ſounding *chord.*
B. I. Od. xiii. ver. 24.

More claſſically than Warton. See Horace, *Od.* II. xiii. 26.

Et te *ſonantem* plenius aureo,
Alcæe, plectro dura navis, &c.

And Ovid, *Epiſt.*

Nec plus Alcæus, conſors patriæque lyræque,
Laudis habet, quamvis grandius ille *ſonet.*

But it was the object of our poet to diſtinguiſh Alcæus for his free ſpirit. Alcæus is called by Horace in the ſame periphraſtic manner as by Akenſide, Leſbius Civis. *Od.* I. xxxii. 5.

V. 11. And Pindar on the Perſian Lord
His notes of indignation hurl'd,]

By a kindred figure, Pindar calls his poetry "arrows:"

——πολλα μοι ὑπ' αγκω-
νος ωκεα βελη
ενδον ενθι φαρετρας
φωνεντα συνετοισιν. *Olymp.* ii. ver. 149.

The poetry of Alcæus is called by Horace "*minaces* Camœnæ." *Od.* IV. ix. 7.

From trembling Thebes extorting conſcious
ſhame;
But o'er the diadem, by Freedom's flame
Illum'd, the banner of renown unfurl'd:
Thus to his Hiero decreed,
'Mongſt the bold chieftains of the Pythian game,
The brighteſt verdure of Caſtalia's bay;
And gave an ampler meed
Of Piſan palms, than in the field of Fame
Were wont to crown the car's victorious ſpeed:
And hail'd his ſcepter'd champion's patriot zeal,
Who mix'd the monarch's with the people's weal;
From civil plans who claim'd applauſe,
And train'd obedient realms to Spartan laws.

III.

And he, ſweet maſter of the Doric oat,
Theocritus, forſook awhile

V. 14. From trembling Thebes extorting conſcious ſhame;] By his alluſions to the victories gained by the Greeks in the Perſian war, when the Thebans, and moſt of the other Bœotians, diſgracefully deſerted the common cauſe of Greece, and ſided with the invader of their country.

V. 17. Thus to his Hiero decreed, &c.] See *Verſes on the Death of George II.* 24. note. The alluſion here is particularly to the 1ſt *Pythian*, 118. and following verſes:

—πολιν — διοδμα-
τῳ συν ελευθερια
Υλλιδος ταθμας Ιερων
εν νομοις εκτισσε.

The graces of his paſtoral iſle,
The lowing vale, the bleating cote,
The cluſters on the ſunny ſteep,
And Pan's own umbrage, dark and deep,
The caverns hung with ivy-twine,
The cliffs that wav'd with oak and pine,
And Etna's hoar romantic pile:

V. 29. ——his paſtoral iſle,] Sicily.

V. 32. And Pan's own umbrage, dark and deep,] Such as is called by Theocritus himſelf, βαθος ὑλας μυριον. (*Idyll.* viii. ver. 49.) But compare Akenſide's *Hymn to the Naiads*, ver. 72:

——————— *Pan*
Commands his Dryads over your abodes
To ſpread their *deepeſt umbrage.*

The ſame combination of epithets as in the text occurs in Drayton's *Poly-olbion*, S. 9. vol. iii. p. 828:

——The hanging woods, and valleys *dark and deep.*

And in Dr. Joſeph Warton's tranſlation of the *Georgics*:

Or where the ilex foreſt, *dark and deep,*
Sheds holy horror o'er the hanging ſteep. i. 410.

And in Milton, but with a different application,

The riſing world of waters, *dark and deep. Par. Loſt*, iii. 11.

V. 33. The caverns hung with ivy-twine,] "Twine" in compoſition is common in Spenſer: ſee, for inſtance, *Shepherd's Calendar, Auguſt*:

And over them ſpred a goodly wild vine,
Entrailed with a wanton *ivy-twine.*

Milton uſes it in *Comus*, ver. 105:

Braid your locks with roſy-*twine.*

Our poet has it again in *The Hamlet*, ver. 37:

Or quaintly *braid* the cowſlip-*twine.*

And caught the bold Homeric note,
In ſtately ſounds exalting high
The reign of bounteous Ptolemy:
Like the plenty-teeming tide
Of his own Nile's redundant flood,
O'er the cheer'd nations, far and wide,
Diffuſing opulence and public good;
While in the richly-warbled lays
Was blended Berenice's name,
Pattern fair of female fame,

V. 36. And caught the bold Homeric note,
In ſtately ſounds exalting high
The reign of bounteous Ptolemy:]

See the 17th *Idyllium* of Theocritus, intitled ἐγκωμιον εἰς Πτολεμαιον. It is called "the Homeric note" from the ſubject being more elevated than thoſe of Theocritus in general, for it is like his other poems in the Doric dialect. The Ptolemy celebrated by him was the ſecond of that name, king of Egypt, ſurnamed Philadelphus, ſon of him ſurnamed Lagus.

V. 43. While in the richly-warbled lays] Milton has a ſimilar compound epithet, *On the Nativity*, St. ix. "divinely-*warbled* voice." And our poet in the *Pleaſures of Melancholy*, ver. 157. "wildly-"*warbled* ſong."

V. 44. Was blended Berenice's name,
Pattern fair of female fame, &c.]

Theocritus, *ut ſupr.* ver. 34:

Οἷα δ' ἐν πινυταισι περικλειτα Βερενικα
Ἐπρεπε θηλυτεραις, &c.

The Berenice here intended was the wife of Ptolemy Lagus, and mother of Philadelphus, the patron of Theocritus. Our poet has judiciouſly avoided mentioning her relation to him.

Softening with domeſtic life
Imperial ſplendor's dazzling rays,
The queen, the mother, and the wife!

IV.

To deck with honour due this feſtal day,
O for a ſtrain from theſe ſublimer bards!
Who free to grant, yet fearleſs to refuſe
Their awful ſuffrage, with impartial aim
Invok'd the jealous panegyric Muſe;
Nor, but to genuine worth's ſeverer claim,
Their proud diſtinction deign'd to pay,
Stern arbiters of glory's bright awards!
For peerleſs bards like theſe alone,
The bards of Greece might beſt adorn,
With ſeemly ſong, the Monarch's natal morn;
Who, thron'd in the magnificence of peace,
Rivals their richeſt regal theme:
Who rules a people like their own,
In arms, in poliſh'd arts ſupreme;
Who bids his Britain vie with Greece.

V. 64. Who bids his Britain vie with Greece.] From his brother's *Ode to Fancy*: *O bid Britannia* rival *Greece.*

ODE XVIII.

FOR

THE NEW YEAR, 1787.

I.

IN rough magnificence array'd,
When ancient Chivalry diſplay'd
The pomp of her heroic games;
And creſted chiefs, and tiſſued dames,
Aſſembled, at the clarion's call,
In ſome proud caſtle's high-arch'd hall,
To grace romantic glory's genial rites:
Aſſociate of the gorgeous feſtival,
The Minſtrel ſtruck his kindred ſtring,
And told of many a ſteel-clad king,
Who to the turney train'd his hardy knights;
Or bore the radiant red-croſs ſhield
Mid the bold peers of Salem's field;
Who travers'd pagan climes to quell
The wiſard foe's terrific ſpell;

V. 8. Aſſociate of the gorgeous feſtival,] "Aſſociate" the ſubſtantive is no uncommon word with Milton; who alſo in *Comus* has "the *gorgeous* feaſt," ver. 777. *On the Birth of the Prince of Wales*, ver. 8. "its *gorgeous feſtivals* of yore." *Grave of Arthur*, ver. 13. "the *gorgeous feſtival*."

In rude affrays untaught to fear
The Saracen's gigantic ſpear.
The liſtening champions felt the fabling rhime
With fairy trappings fraught, and ſhook their plumes ſublime.

II.

Such were the themes of regal praiſe
Dear to the Bard of elder days;
The ſongs, to ſavage virtue dear,
That won of yore the public ear!
Ere Polity, ſedate and ſage,
Had quench'd the fires of feudal rage,
Had ſtemm'd the torrent of eternal ſtrife,
And charm'd to reſt an unrelenting age.—
No more, in formidable ſtate,
The caſtle ſhuts its thundering gate;
New colours ſuit the ſcenes of ſoften'd life;
No more, beſtriding barbed ſteeds,

V. 19. ——and ſhook their plumes ſublime.] Lucret. i. 629.

Hîc armata manus————
Ludunt, *in numerum*que exſultant ſanguine læti,
Terrificas *capitum quatientes* numine *criſtas*.

V. 31. No more, beſtriding barbed ſteeds,] Shakſpere, contraſting the occupations of war and peace:

And now, inſtead of mounting *barbed ſteeds*,
To fright the ſouls of fearful adverſaries, &c.

Grave of Arthur, ver. 72:

Once more in old heroic pride
His *barbed* courſer to *beſtride*.

Adventurous Valour idly bleeds:
And now the Bard in alter'd tones
A theme of worthier triumph owns;
By ſocial imagery beguil'd,
He moulds his harp to manners mild;
Nor longer weaves the wreath of war alone,
Nor hails the hoſtile forms that grac'd the Gothic throne.

III.

And now he tunes his plauſive lay
To Kings, who plant the civic bay;
Who chooſe the patriot ſovereign's part,
Diffuſing commerce, peace, and art;
Who ſpread the virtuous pattern wide,
And triumph in a nation's pride;
Who ſeek coy Science in her cloiſter'd nook,
Where Thames, yet rural, rolls an artleſs tide;
Who love to view the vale divine,

" *Barbed ſteeds*," *On the Birth of the Prince of Wales*, ver. 4. *Barbes*, whence the adjective " barbed," were trappings of iron and leather, which covered in a great meaſure the head and ſhoulders of the horſe.

V. 32. Adventurous Valour] In *Verſes on the Birth of the Prince of Wales*, we have " *Adventurous Valour's* Gothic trophies," ver. 80. And Milton thus combines the ideas in *Samſon Agoniſtes*, ver. 1740. " To matchleſs *valor* and *adventures* high."

V. 47. Who love to view the vale divine,] Nuneham, near Oxford, the ſeat of the Earl of Harcourt.

Where revel Nature and the Nine,
And cluſtering towers the tufted grove o'erlook;
To Kings, who rule a filial land,
Who claim a People's vows and pray'rs,
Should Treaſon arm the weakeſt hand!
To theſe his heart-felt praiſe he bears,
And with new rapture haſtes to greet
This feſtal morn, that longs to meet,
With luckieſt auſpices, the laughing ſpring;
And opes her glad career, with bleſſings on her wing!

V. 48. Where revel Nature and the Nine,] Milton ſays "*Na-* "*ture* here *wanton'd* as in her prime." *Par. Loſt*, iv. 294.

V. 52. Should Treaſon arm the weakeſt hand!] Alluding to the attempt juſt made on his Majeſty's life by an unhappy maniac.

ODE XIX.

ON

HIS MAJESTY's BIRTH-DAY,

JUNE 4th, 1787.

I.

THE nobleſt Bards of Albion's choir
Have ſtruck of old this feſtal lyre.
Ere Science, ſtruggling oft in vain,
Had dar'd to break her Gothic chain,
Victorious Edward gave the vernal bough
Of Britain's bay to bloom on Chaucer's brow:
Fir'd with the gift, he chang'd to ſounds ſublime
His Norman minſtrelſy's diſcordant chime;

V. 8. His Norman minſtrelſy's diſcordant chime;] Warton uſes the word "minſtrelſy" in its proper ſenſe of inſtrumental muſic in the *Grave of Arthur*, ver. 16:

With *minſtrelſy* the rafters rung
Of harps.

And figuratively, as in the text, *On the Marriage of the King*, ver. 47:

Here Spenſer tun'd his myſtic *minſtrelſy*.

It is one of his favourite Milton's words,

To meditate my rural *minſtrelſy*. *Comus*, 547.

In tones majeſtic hence he told
The banquet of Cambuſcan bold;
And oft he ſung (howe'er the rhyme
Has moulder'd to the touch of time)
His martial maſter's knightly board,
And Arthur's ancient rites reſtor'd;
The prince in ſable ſteel that ſternly frown'd,
And Gallia's captive king, and Creſſy's wreath renown'd.

V. 9. In tones majeſtic hence he told
The banquet of Cambuſcan bold;]
Il Penſeroſo, ver. 109:
Or call up him that left half-*told*
The ſtory of *Cambuſcan bold.*
Our poet adopts Milton's pronunciation of the word, perhaps not altogether judiciouſly, as the meaning of the laſt ſyllable "*Can*," or *Khan*, the title of "this Tartre King," is thus obſcured. And as the whole paſſage in the text is an alluſion to Chaucer, and not to Milton, the accentuation of Chaucer, which, throughout *the Squieres Tale*, is repeatedly and uniformly Càmbuſcàn, ſhould have been preſerved. The part of the tale now extant is for the moſt part deſcriptive of a banquet given by Cambuſcan to his nobles, in the midſt of which a ſtranger rides into the hall, bringing certain inchanted preſents from his maſter, "the King of Arabie "and of Inde," to Cambuſcan and his daughter Canace.

V. 13. His martial maſter's knightly board,
And Arthur's ancient rites reſtor'd;]
The inſtitution of the garter, ſuppoſed to be intended for a revival of Arthur's round table. In *Verſes on the Birth of the Prince of Wales*, it is called "Arthur's *board*," ver. 79. And in *Grave of Arthur*, we have "his *knightly* table to reſtore," ver. 73. In *Sonnet* viii. ver. 6. "Old Arthur's *board*."

V. 15. The prince in ſable ſteel that ſternly frown'd,] In *Ode on*

II.

Won from the ſhepherd's ſimple meed,
The whiſpers wild of Mulla's reed,

Summer, ver. 322. he is called "Edward, *ſtern* in *ſable* mail." See *Verſes on the Birth of the Prince of Wales*, ver. 36. note. In this ſtanza there is a little poetical embelliſhment; for though Chaucer received more than one grant from Edward III. and was employed under him in ſome important ſtations, there appears no ground to ſuppoſe that this patronage was in reward for his poetical talents, or that he ever exerted thoſe talents to celebrate his royal patron in return. Many unauthoriſed particulars have been aſſerted concerning the life of our Engliſh Homer: and ſome ingenious antiquarian may perhaps hereafter diſcover, upon equally good authority, that the grant of a pitcher of wine daily from Edward III. or that of a pipe of wine annually from Richard II. were conferred on him as Poet-laureat.

V. 17. Won from the ſhepherd's ſimple meed,
The whiſpers wild of Mulla's reed,
Sage Spenſer wak'd his lofty lay, &c.]

See the introduction to the *Faerie Queene*:

Lo! I the man whoſe muſe whylome did maſke,
As time her taught, in lowly *ſhepheards* weeds,
Am now enforſt a farre unfitter taſke
For trumpets ſtern to change mine oaten *reeds*.

It is well known that Spenſer in the *Faerie Queene* deſigned to celebrate Queen Elizabeth, from whom he had received a grant of a penſion, which by the interference of Lord Burleigh is ſaid to have been ſoon ſtopped, an event moſt pathetically and indignantly commemorated by him in *Mother Hubberd's Tale*, and the *Tears of the Muſes*. He afterwards obtained a grant of 3000 acres of land in Ireland, in the county of Cork, in which county he reſided for ſome years at Kincolman; the river Mulla, ſo frequently and ſo beautifully celebrated by him, running through his grounds. It was on his paſſage from Ireland that poetry ſuſtained ſo irreparable a loſs in the accident which deprived him of nearly all the ſix laſt

Sage Spenſer wak'd his lofty lay
To grace Eliza's golden ſway:
O'er the proud theme new luſtre to diffuſe,
He choſe the gorgeous allegoric Muſe,
And call'd to life old Uther's elfin tale,
And rov'd thro' many a necromantic vale,
Pourtraying chiefs that knew to tame
The goblin's ire, the dragon's flame,
To pierce the dark enchanted hall,
Where Virtue ſate in lonely thrall.

books of the *Faerie Queene*. A curious circumſtance in literary biography is that Spenſer was candidate for a fellowſhip in Pembroke Hall, Cambridge, againſt Andrews, the celebrated Biſhop of Winchester, who ſucceeded; upon which Spenſer left the University to ſeek his fortune elſewhere.

V. 17. Sage Spenſer] "Spenſer" (ſays our poet in note on *Il Penſ.* ver. 116.) "ſings in *ſage* and ſolemn tunes with reſpect to his "morality and the dignity of his ſtanza." And therefore we have "Spenſer's *moral* lay" in *Ode to Upton*, ver. 2.

V. 23. —Uther—] The father of Arthur.

V. 24. And rov'd thro' many a necromantic vale,] Valleys filled with enchantment. In the *Cruſade*, ver. 75. we have "*necro*-"*mantic* forms." In *Comus*, ver. 649. "Boldly aſſault the necro-"mancer's hall:" it formerly ſtood "the *necromantic* hall," according to the original various readings.

V. 27. To pierce the dark enchanted hall,
Where Virtue ſate in lonely thrall.]

See the verſe cited above from *Comus*, and Warton's note upon it. See alſo ver. 814; where, when the brothers have broken into "the hall" of *Comus*, the ſpirit exclaims,

What, have you let the falſe *inchanter* ſcape? &c.

From fabling Fancy's inmoſt ſtore
A rich romantic robe he bore;
A veil with viſionary trappings hung,
And o'er his virgin-queen the fairy texture flung.

III.

At length the matchleſs Dryden came,
To light the Muſes' clearer flame;

We cannot free the lady that *ſits* here
In ſtony fetters fix'd and motionleſs.

And above, ver. 589:

Virtue may be aſſail'd, but never hurt,
Surpris'd by unjuſt force, but not *inthrall'd*.

In the *Faerie Queene*, III. xii. Britomart delivers Amoret from the "*enchaunted* chamber," where ſhe was confined by Buſyrane: but I doubt whether *Comus* was not more in our poet's eye.

V. 32. And o'er his virgin-queen the fairy texture flung.] This and the three preceding lines poſſeſs very great elegance. The poet had before touched on the idea in his *Verſes on the Marriage of the King*, where he ſays, addreſſing the Queen,

Here Spenſer tun'd his myſtic minſtrelſy,
And dreſs'd *in fairy robes a queen* like thee. Ver. 47.

Compare alſo *Hiſtory of Engliſh Poetry*, III. xcvii. "The latter, "as true learning began to dawn, with a view of ſupporting for "a while the expiring credit of giants and magicians, were com-"pelled to palliate thoſe monſtrous incredibilities, by a bold "attempt to unravel *the myſtic web*, which had been *wove by fairy* "*hands*, and by ſhewing that truth was hid under the *gorgeous veil* "of Gothic invention."

V. 33. At length the matchleſs Dryden came,] The ſeverity of the cenſure conveyed in this ſtanza is amply juſtified by a mere reference to the contents of the firſt volume of Dryden's poems, where are ſeen following each other, "Heroick Stanzas, on the "Death of Oliver Cromwell," "Aſtræa redux, a Poem on the happy

To lofty numbers grace to lend,
And ſtrength with melody to blend;
To triumph in the bold career of ſong,
And roll th' unwearied energy along.
Does the mean incenſe of promiſcuous praiſe,
Does ſervile fear, diſgrace his regal bays?
I ſpurn his panegyric ſtrings,
His partial homage, tun'd to kings!
Be mine, to catch his manlier chord,
That paints th' impaſſion'd Perſian lord,

" Reſtoration and Return of his ſacred Majeſty, Charles II." " A Panegyric on the Coronation of King Charles II." It is not neceſſary to bring particular inſtances of the fulſome panegyric promiſcuouſly heaped on the hypocritical uſurper, and on the baſe and contemptible king who ſucceeded him. The propriety of the praiſe alſo here conferred on Dryden cannot ſurely but be evident to any one, who will give attention to the poems here referred to; Alexander's Feaſt, Palamon and Arcite, and Sigiſmonda and Guiſcardo; and to theſe let me add The Flower and the Leaf, and Theodore and Honoria. Can any one read theſe, compare them with the poems of any other Engliſhman, and ſay that Dryden is not " matchleſs" in rhyme?

V. 43. ———his manlier chord,] *Ode, June* 4, 1786. ver. 10:
'Twas thus Alcæus ſmote the *manly chord.*

V. 44. That paints th' impaſſion'd Perſian lord,
By glory fir'd, to pity ſu'd,
Rouz'd to revenge, by love ſubdu'd;]

Inferior to the following, from his brother's *Ode to Fancy*, which he ſeems to have copied:

O'er all our liſtening paſſions reign,
O'erwhelm our ſouls with joy and pain,

By glory fir'd, to pity ſu'd,
Rouz'd to revenge, by love ſubdu'd;
And ſtill, with tranſport new, the ſtrains to trace,
That chant the Theban pair, and Tancred's deadly vaſe.

IV.

Had theſe bleſt Bards been call'd, to pay
The vows of this auſpicious day,
Each had confeſs'd a fairer throne,
A mightier ſovereign than his own!
Chaucer had made his hero-monarch yield
The martial fame of Creſſy's well-fought field
To peaceful proweſs, and the conqueſts calm,
That braid the ſceptre with the patriot's palm:

With terror ſhake, with *pity* move,
Rouze with revenge, or melt with *love*.

V. 44. —Perſian Lord,] It ſhould be Grecian Lord; unleſs Alexander is called Perſian Lord, for Lord or Conqueror of the Perſians. In *Ode for June* 4, 1786. ver. 11. we have "the Perſian "Lord" in a very different ſenſe.

V. 55. To peaceful proweſs, and the conqueſts calm,
That braid the ſceptre with the patriot's palm:]

On *the Birth of the Prince of Wales:*

Be thine domeſtic glory's radiant *calm*,
Be thine the *ſceptre* wreath'd with many a *palm*,
Be thine the throne with *peaceful* emblems hung,
The ſilver lyre to milder conqueſt ſtrung. Ver. 65.

His chaplets of fantaſtic bloom,
His colourings, warm from Fiction's loom,
Spenſer had caſt in ſcorn away,
And deck'd with truth alone the lay;
All real here, the Bard had ſeen
The glories of his pictur'd Queen!
The tuneful Dryden had not flatter'd here,
His lyre had blameleſs been, his tribute all ſincere!

ODE XX.

FOR

THE NEW YEAR, 1788.

I.

RUDE was the pile, and maſſy proof,
That firſt uprear'd its haughty roof
On Windſor's brow ſublime, in warlike ſtate:
The Norman tyrant's jealous hand
The giant fabric proudly plann'd:
With recent victory elate,
" On this majeſtic ſteep," he cried,
" A regal fortreſs, threatening wide,
" Shall ſpread my terrors to the diſtant hills;
" Its formidable ſhade ſhall throw
" Far o'er the broad expanſe below,

V. 1. —maſſy proof,] For the meaning of this phraſe, ſee *Ode at Vale-royal*, ver. 64. note.

V. 4. The Norman tyrant—] William the Firſt, by whom a caſtle was firſt erected at Windſor, in order to ſerve as a defence of his newly-acquired power. The mutual jealouſy of kings and barons, and the general reſtleſs ſpirit of the feudal times, have furniſhed our country with ſome of its grandeſt and moſt intereſting features.

V. 10. Its formidable ſhade ſhall throw
Far o'er the broad expanſe below,]

" Where winds yon mighty flood, and amply fills
" With flowery verdure, or with golden grain,
" The faireſt fields that deck my new domain!
" And London's towers, that reach the watch-man's eye,
" Shall ſee with conſcious awe my bulwark climb the ſky."

II.

Unchang'd, through many a hardy race,
Stood the rough dome in ſullen grace;
Still on its angry front defiance frown'd:
Though monarchs kept their ſtate within,
Still murmur'd with the martial din
The gloomy gateway's arch profound;
And armed forms, in airy rows,
Bent o'er the battlements their bows,

Spenſer: ——It was a ſtill
And calmy bay, on th' one ſide ſheltered
With the *brode ſhadow* of an hoarie hill. *F. Q.* II. xii. 30.

V. 19. Still on its angry front defiance frown'd:] *Par. Loſt*, iv. 873:
Stand firm, for on his look *defiance lours.*
And xii. 73:
———to God his *tow'r* intends
Siege and *defiance.*
And *Samſon Agoniſtes*, ver. 1073:
His habit carries peace, his *brow defiance.*

And blood-ſtain'd banners crown'd its hoſtile
head;
And oft its hoary ramparts wore
The rugged ſcars of conflict ſore;
What time, pavilion'd on the neighbouring mead,
Th' indignant Barons rang'd in bright array
Their feudal bands, to curb deſpotic ſway;

V. 28. What time, pavilion'd on the neighbouring mead,] The word " pavilion'd" is uſed by Milton, *Par. Loſt*, xi. 215:

The field, *pavilion'd* with his guardians bright.

And by Collins, *Ode to Liberty*, ver. 105:

Amidſt the bright *pavilion'd* plains.

In each of which inſtances it means furniſhed with tents. In the text it means reſiding in tents, and ſo it is uſed by a fine metaphor in Dr. Warton's tranſlation of the *Georgics*, i. 394:

Great Jove himſelf, whom dreadful darkneſs ſhrouds,
Pavilion'd in the thickneſs of the clouds, &c.

Mediâ nimborum in nocte: the phraſe was manifeſtly ſuggeſted by that ſublime paſſage in the 18th Pſalm, " He made darkneſs " his ſecret place; his *pavilion* round about him with dark water " and thick clouds to cover him."

V. 29. Th' indignant Barons rang'd in bright array, &c.] The ſigning of Magna Charta, on Runnymede; thus noticed by Weſt in his inſtitution of the Garter: (ſee Dodſley's *Collect.* vol. ii. p. 163.)

While round her valiant ſquadrons ſtood,
And bade her awful tongue demand,
From vanquiſh'd John's reluctant hand,
The deed of freedom purchas'd with their blood.

Warton has improved upon Weſt for a reaſon, which I have ſomewhere met with, that the barons according to him do not only demand, but obtain.

And leagu'd a Briton's birthright to reſtore,
From John's reluctant graſp the roll of freedom bore.

III.

When lo, the king, that wreath'd his ſhield
With lilies pluck'd on Creſſy's field,

V. 33. When lo, the king, that wreath'd his ſhield
With lilies pluck'd on Creſſy's field,
Heav'd from its baſe the mould'ring Norman frame! &c.]

Edward the Third, the magnificent founder of Windſor Caſtle on its preſent grand ſcale, though not in the detail of particulars; as it has undergone various alterations under the 7th and 8th Henries, Eliſabeth, and Charles II. This laſt-mentioned Monarch, with a taſte as deſpicable as his manners and morals, took away the original windows, and ſubſtituted in their ſtead others deſtitute of beauty and propriety, the plan of which he brought with him from France. It is ſaid that his preſent Majeſty, with his accuſtomed regard to the Arts, is about to reinſtate the windows, as far as may be, agreeably to the original plan. Let me add, as it gives me an opportunity of mentioning with honour a name, which I muſt always regard with ſentiments of the warmeſt gratitude and veneration, that Edward III. acted in the building of Windſor Caſtle by the advice of William of Wykeham, allowedly one of the moſt ſkilful architects of his day; and whoſe ſkill in that art, independently of his labours at Windſor, would be ſufficiently evidenced by his Cathedral, which he new modelled, and by his two Colleges, built upon his plan and under his inſpection, much as one of them has been injured both within and without by later alterations: and let me add farther, with indulgence to the feelings of a Wykehamiſt, that the College in the neighbourhood of Windſor alluded to below, and its ſiſter at Cambridge, were founded in imitation and almoſt with the ſtatutes of Wykeham's Colleges, and by the recommendation and under the obſervation of William of Waynflete, one of Wykeham's ſcholars,

Heav'd from its baſe the mould'ring Norman frame!—
New glory cloth'd th' exulting ſteep,
The portals tower'd with ampler ſweep;
And Valour's ſoften'd Genius came,
Here held his pomp, and trail'd the pall
Of triumph through the trophied hall;
And War was clad awhile in gorgeous weeds;
Amid the martial pageantries,

and afterwards his ſchool-maſter at Wincheſter; who further ſhowed an honourable emulation of his predeceſſor, by the foundation of his own magnificent College in Oxford, where another had been, and a third was in a ſhort time to be, founded by two other ſcholars of Wykeham. So that beſides the undivided glory which he may claim from the munificent foundation of Wincheſter and New Colleges, William of Wykeham may be regarded as having ſome ſhare in the foundation of Magdalen, All Souls', and Corpus Chriſti Colleges, in Oxford; of Eton College; and of King's College, in Cambridge.

V. 39. Here held his pomp, and trail'd the pall
Of triumph through the trophied hall; &c.]

L'Allegro, ver. 119:

Where throngs of knights and barons bold
In weeds of peace high *triumphs hold*,
With ſtore of ladies, whoſe bright eyes
Rain *influence*, and *judge the prize*
Of wit and arms, &c.
And *pomp* and feaſt and revelry
With maſk and antique *pageantry*.

The epithet "trophied," probably coined by our poet, frequently occurs in his poems.

While Beauty's glance adjudg'd the prize,
And beam'd ſweet influence on heroic deeds.
Nor long, ere Henry's holy zeal, to breathe
A milder charm upon the ſcenes beneath,
Rear'd in the watery glade his claſſic ſhrine,
And call'd his ſtripling-quire, to woo the willing Nine.

IV.

To this imperial ſeat to lend
Its pride ſupreme, and nobly blend
Britiſh magnificence with Attic art;
Proud Caſtle, to thy banner'd bowers,
Lo! Picture bids her glowing powers
Their bold hiſtoric groups impart:

V. 44. —ſweet influence] "Canſt thou bind the *ſweet influences* of Pleiades?" *Job* xxxviii. 31. Adopted by Milton in *Par. Loſt*, vii. 373:

——————— the gray
Dawn, and the *Pleiades* before him danc'd,
Shedding *ſweet influence*.

V. 45. Nor long ere Henry's holy zeal, &c.] Henry the VIth. founder of Eton College. See Gray's *Ode*:

Ye diſtant ſpires, ye antique tow'rs,
That crown *the watery glade*,
Where grateful Science ſtill adores
Her *Henry's holy* ſhade, &c.

V. 53. Lo! Picture bids her glowing powers
Their bold hiſtoric groups impart:]

The walls of Windſor Caſtle, which have been long diſgraced by the daubs of Verrio, are now adorned by the cartoons of Raphael,

She bids th' illuminated pane, 55
Along thy lofty-vaulted fane,

perhaps the moſt exalted production of the graphic art. Their hiſtory, if I am rightly informed of it, is curious. They were deſigned as patterns for tapeſtry to be worked from them for Leo X. and were for that purpoſe ſent to Bruſſels: but the Bruſſellers not being able to procure the recompenſe of their labours, detained the cartoons, which by ſome means or other thence came into the poſſeſſion of Rubens. Rubens offered them for ſale to the then King of Spain; and, on his refuſal, to our Charles I. who could not let paſs ſuch an opportunity of enriching his country, and accordingly purchaſed the cartoons for 10,000l. Upon his death, they were ſold together with his other effects; and though ſeveral foreign potentates would have given a conſiderable ſum for them, it being known that *my Lord Protector* deſired to have them, they were knocked down to him for 300l. He being in want of money, pawned them to the Dutch for 40,000l. with whom they continued, till they were again brought back to England with William the IIId.; and having been ſucceſſively depoſited in Hampton-Court, and Buckingham-Houſe, are now (it is to be hoped) fixed in Windſor Caſtle, than which they cannot meet with a nobler, nor conſequently a fitter, abode. It is ſaid that they have been cut down from their original ſize; but I am told that Mr. Holloway, who is at preſent engaged in making engravings from them, is of opinion, after an accurate examination, that it is not the caſe, unleſs perhaps a very ſmall piece may have been taken from one of them, I believe, the Charge to Peter.

V. 55. She bids th' illuminated pane, &c.] See *Verſes on Sir J. Reynolds's Window*, &c. ver. 32. The alluſion is to the painted window at the eaſt end of St. George's Chapel, repreſenting our Saviour's Reſurrection, painted by Jervais, and his pupil Forreſt, after a deſign of Mr. Weſt.

V. 56. Along thy lofty-vaulted fane,] *Grave of Arthur*, ver. 14. "Along the *lofty*-window'd hall." But there is perhaps not per-

Shed the dim blaze of radiance richly clear.—
Still may ſuch arts of Peace engage
Their Patron's care! But ſhould the rage
Of war to battle rouſe the new-born year,
Britain ariſe, and wake the ſlumbering fire,
Vindictive dart thy quick-rekindling ire!
Or, arm'd to ſtrike, in mercy ſpare the foe;
And lift thy thundering hand, and then withhold
the blow!

feet propriety here in the epithet "lofty-vaulted:" the roof of St. George's Chapel is of the obtuſe-angled arch of Henry VII.

ODE XXI.

ON

HIS MAJESTY's BIRTH-DAY,

JUNE 4th, 1788.

I.

WHAT native Genius taught the Britons bold
To guard their ſea-girt cliffs of old?
'Twas Liberty: ſhe taught diſdain
Of death, of Rome's imperial chain.
She bade the Druid harp to battle ſound,
In tones prophetic thro' the gloom profound
Of foreſts hoar, with holy foliage hung;
From grove to grove the pealing prelude rung;
Belinus call'd his painted tribes around,
And, rough with many a veteran ſcar,
Swept the pale legions with the ſcythed car,

V. 9. Belinus—] Caſſivellaunus, Caſſibellaunus, or, as he is called by the old Engliſh Hiſtorians, Caſſibelinus. The Britons united under him, and reſiſted the ſecond invaſion of Cæſar, fifty-four years before Chriſt.

V. 11. Swept the pale legions with the ſcythed car,] See Lucretius, iii. 642:

———permiſta cæde calenteis
Falciferos memorant *currus* abſcindere membra.

While baffled Cæſar fled to gain
An eaſier triumph on Pharſalia's plain;
And left the ſtubborn iſle to ſtand elate
Amidſt a conquer'd world, in lone majeſtic ſtate!

II.

A kindred ſpirit ſoon to Britain's ſhore
The ſons of Saxon Elva bore;
Fraught with th' unconquerable ſoul,
Who died, to drain the warrior-bowl,
In that bright Hall, where Odin's Gothic throne
With the broad blaze of brandiſh'd falchions ſhone;

Drayton in *Poly-olb.* and Beaumont and Fletcher in the *Tragedy of Bonduca*, ſpeak of "the armed cars" of the Britons; leſs ſpecifically, but with the ſame intent. Milton has "the hooked cha-"riot," *On the Nativity*, St. iv. The following paſſage from Drayton's *Poly-olbion* on this ſubject has great ſpirit.

They poured from the cliffs their ſhafts like ſhow'rs of hail
Upon his (ſc. Cæſar's) helmed head, to tell him as he came
That they, from all the world, yet feared not his name.
Which their undaunted ſpirits ſoon made that conqueror feel,
Oft venturing their bare breaſts 'gainſt his oft-bloody'd ſteel,
And in their chariots charg'd, which they with wondrous ſkill
Could turn in their ſwift'ſt courſe upon the ſteepeſt hill,
And wheel about his troops, &c. Song 7. vol. ii. p. 800.

And in the next page is a ſimilar aſſertion to that which concludes this ſtanza:

Thou ſuch hard entrance here to Cæſar didſt allow,
To whom, thyſelf except, the weſtern world did bow.

V. 13. —on Pharſalia's plain;] In Theſſaly, where Cæſar gained his deciſive victory over Pompey.

V. 20. ——————where Odin's Gothic throne
With the broad blaze of brandiſh'd falchions ſhone;] The

Where the long roofs rebounded to the din
Of ſpectre chiefs, who feaſted far within:
Yet, not intent on deathful deeds alone,
They felt the fires of ſocial zeal,
The peaceful wiſdom of the public weal;
Though nurs'd in arms and hardy ſtrife,
They knew to frame the plans of temper'd life;
The king's, the people's, balanc'd claims to found
On one eternal baſe, indiſſolubly bound.

III.

Sudden, to ſhake the Saxons mild domain,
Ruſh'd in rude ſwarms the robber Dane,
From frozen waſtes, and caverns wild,
To genial England's ſcenes beguil'd;

general image, rather than the particular phraſeology, is from Milton. *Par. Loſt*, i. 663:

> He ſpake; and to confirm his words out flew
> Millions of flaming ſwords drawn from the thighs
> Of mighty cherubim; the ſudden blaze
> Far round illumin'd hell.

V. 23. —ſpectre chiefs,] Dryden uſes "horſeman-ghoſt." *Theod. and Hon.* Our poet in the *Cruſade* has "*ſpectre*-ſhapes;" but he was partial to this kind of compoſition; ſee above, ver. 19. "the warrior-bowl." *Cruſade*, ver. 7. "warrior-minſtrel." *Ode on Summer*, ver. 246. "warrior-gueſt." *Ode for June 4*, 1787. ver. 53. "hero-monarch."

V. 32. Ruſh'd in rude ſwarms the robber Dane,] Drayton of "the *Daniſh* Spoilers:"

> When hither from the eaſt they came in mighty *ſwarms*,
> And all the country ſwam with blood of Saxons ſhed.
>
> *Poly-olb.* Song 1. vol. ii. p. 669.

And in his clamorous van exulting came
The demons foul of Famine and of Flame:
Witneſs the ſheep-clad ſummits, roughly crown'd
With many a frowning foſs and airy mound,
Which yet his deſultory march proclaim!—
  Nor ceas'd the tide of gore to flow,
Till Alfred's laws allur'd th' inteſtine foe;
  And Harold calm'd his headlong rage
To brave achievement, and to counſel ſage;
For oft in ſavage breaſts the buried ſeeds
Of brooding virtue live, and freedom's faireſt deeds!

IV.

But ſee, triumphant o'er the ſouthern wave,
  The Norman ſweeps!—Tho' firſt he gave
  New grace to Britain's naked plain,
  With Arts and Manners in his train;

V. 46. But ſee, triumphant o'er the ſouthern wave,
The Norman ſweeps!—]

Shakſpere, *Third Part of Henry VI.*

And lo, where George of Clarence *ſweeps* along,
Of force enough to bid his brother battle. Act v.

In *Ode for New Year*, 1786. ver. 42:

Where Drake's bold enſigns fear'd to *ſweep*.

V. 47. ———Tho' firſt he gave
New grace to Britain's native plain, &c.]

See this point inſiſted on by our author in the ſecond Diſſertation prefixed to his *Hiſtory of Engliſh Poetry*, p. 117.

And many a ſane he rear'd, that ſtill ſublime
In maſſy pomp has mock'd the ſtealth of time;
And caſtle fair, that, ſtript of half its tow'rs,
From ſome broad ſteep in ſhatter'd glory low'rs:
Yet brought he ſlavery from a ſofter clime;
  Each eve, the curfew's notes ſevere
(That now but ſoothes the muſing poet's ear)
  At the new tyrant's ſtern command,
Warn'd to unwelcome reſt a wakeful land;
While proud Oppreſſion o'er the raviſh'd field
High rais'd his armed hand, and ſhook the feudal
    ſhield.

V.

Stoop'd then that Freedom to deſpotic ſway,
  For which, in many a fierce affray,
  The Britons bold, the Saxons bled,
  His Daniſh javelins Leſwin led
O'er Haſtings' plain, to ſtay the Norman yoke?
She felt, but to reſiſt, the ſudden ſtroke:
The tyrant-baron graſp'd the patriot ſteel,
And taught the tyrant-king its force to feel;
And quick revenge the regal bondage broke.
  And ſtill, unchang'd and uncontroll'd,

V. 64. His Daniſh javelins Leſwin led] Leſwin, or more properly Leofwin, brother of Harold, killed fighting by his ſide at the battle of Haſtings.

Its reſcued rights ſhall the dread empire hold;
For lo, revering Britain's cauſe,
A King new luſtre lends to native laws,
The ſacred Sovereign of this feſtal day
On Albion's old renown reflects a kindred ray!

ODE XXII.

FOR

HIS MAJESTY's BIRTH-DAY,

JUNE 4th, 1789.

I.

As when the demon of the Summer ſtorm
Walks forth the noontide landſcape to deform,
Dark grows the vale, and dark the diſtant grove,
And thick the bolts of angry Jove
Athwart the wat'ry welkin glide,
And ſtreams th' aerial torrent far and wide:
If by ſhort fits the ſtruggling ray
Should dart a momentary day,
Th' illumin'd mountain glows awhile,
By faint degrees the radiant glance
Purples th' horizon's pale expanſe,

V. 10. ——————the radiant glance
Purples th' horizon's pale expanſe,]
Par. Loſt, vii. 29:
——when morn
Purples the eaſt.
And Dryden's *Palamon and Arcite*, B. i.
Aurora had but newly chas'd the night,
And *purpled* o'er the ſky with bluſhing light.

And gilds the gloom with haſty ſmile:
Ah! fickle ſmile, too ſwiftly paſt!
Again reſounds the ſweeping blaſt,
With hoarſer din the demon howls;
Again the blackening concave ſcowls;
Sudden the ſhades of the meridian night
Yield to the triumph of rekindling light;
The reddening ſun regains his golden ſway,
And nature ſtands reveal'd in all her bright array.

II.

Such was the changeful conflict, that poſſeſs'd
With trembling tumult every Britiſh breaſt,
When Albion, towering in the van ſublime
Of Glory's march, from clime to clime
Envied, belov'd, rever'd, renown'd,
Her brows with every bliſsful chaplet bound,
When, in her mid career of ſtate,
She felt her monarch's awful fate!
Till Mercy from th' Almighty throne

Our poet again in *Pleaſures of Melancholy*, ver. 257:

——————the roſeate morn
Pour all her ſplendors on th' *empurpled* ſcene.

V. 29. Till Mercy from th' Almighty throne
Look'd down on man, and waving wide
Her wreath, that, in the rainbow dyed, &c.]

There is an obvious propriety in making Mercy the aſſeſſor of "the Almighty throne." In Milton's *Hymn on the Nativity*, St. xv. ſhe is repreſented "wearing the glories of the *rainbow*, and *thron'd*

Look'd down on man, and waving wide
Her wreath, that, in the rainbow dyed,
With hues of ſoften'd luſtre ſhone,
And bending from her ſapphire cloud
O'er regal grief benignant bow'd;
To tranſport turn'd a people's fears,
And ſtay'd a people's tide of tears:
Bade this bleſt dawn with beams auſpicious ſpring,
With hope ſerene, with healing on its wing;
And gave a Sovereign o'er a grateful land
Again with vigorous graſp to ſtretch the ſcepter'd hand.

" in celeſtial ſheen." And in G. Fletcher's *Chriſt's Victory*, i. 53, it is ſaid of her,

About her head a Cyprus *wreath* ſhe wore.

The action is the ſame with that of Peace in Milton's *Hymn*, St. iii. who is deſcribed as " *waving wide* her myrtle-wand."

V. 33. —her ſapphire cloud] *Par. Loſt*, vi. 758:

Whereon a *ſapbir* throne, inlaid with pure
Amber, and colours of the ſhowery arch.

And 772. " in *ſapbir* thron'd;" and *At a ſolemn Muſic*, ver. 7. " the *ſapbir*-colour'd throne."

V. 38. —with healing on its wing;] Repeated from *Ode for New Year*, 1787. ver. 57. " with bleſſings on her wing." It is derived from the prophet Malachi; " Unto you that fear my " name ſhall the Sun of Righteouſneſs ariſe *with healing in his* " *wings*." iv. 2.

V. 40. —the ſcepter'd hand.] Gray's *Progreſs of Poeſy*, I. ii:

III.

O favour'd king, what rapture more refin'd,
What mightier joy can fill the human mind,
Than what the monarch's conſcious boſom feels,
At whoſe dread throne a nation kneels,
And hails its father, friend, and lord,
To life's career, to patriot ſway reſtor'd;
And bids the loud reſponſive voice
Of union all around rejoice?
For thus to thee when Britons bow,
Warm and ſpontaneous from the heart,
As late their tears, their tranſports ſtart,
And nature dictates duty's vow.
To thee, recall'd to ſacred health,
Did the proud city's laviſh wealth,
Did crowded ſtreets alone diſplay
The long-drawn blaze, the feſtal ray?
Meek poverty her ſcanty cottage grac'd,
And flung her gleam acroſs the lonely waſte!

Perching on the *ſcepter'd band*
Of Jove.

Σκηπτουχος βασιλευς, Homer; whence Milton's "*ſcepter'd* king." *Par. Loſt.* ii. 43. Though the word had been introduced before him. Warton has uſed it repeatedly.

V. 56. The long-drawn blaze,] *Grave of Arthur*, ver. 119:
And the *long blaze* of tapers clear.

Virgil, *Æn.* xi. ver. 143:
Funereas rapuere faces. *Lucet via longo*
Ordine flammarum, et late diſcriminat agros.

Th' exulting iſle in one wide triumph ſtrove,
One ſocial ſacrifice of reverential love!

IV.

Such pure unprompted praiſe do kingdoms pay,
Such willing zeal, to thrones of lawleſs ſway?
Ah! how unlike the vain, the venal lore,
To Latian rulers dealt of yore,
O'er guilty pomp and hated power
When ſtream'd the ſparkling panegyric ſhower;
And ſlaves, to ſovereigns unendear'd,
Their pageant trophies coldly rear'd!
For are the charities, that blend
Monarch with man, to tyrants known?
The tender ties, that to the throne
A mild domeſtic glory lend,
Of wedded love the league ſincere,
The virtuous conſort's faithful tear?
Nor this the verſe, that flattery brings,
Nor here I ſtrike a Syren's ſtrings;
Here kindling with her country's warmth, the Muſe
Her Country's proud triumphant theme purſues;
E'en needleſs here the tribute of her lay!
Albion the garland gives on this diſtinguiſh'd day.

ODE XXIII.

FOR

HIS MAJESTY's BIRTH-DAY,

JUNE 4th, 1790.

I.

WITHIN what fountain's craggy cell
Delights the Goddeſs Health to dwell,
Where from the rigid roof diſtills
Her richeſt ſtream in ſteely rills?
What mineral gems intwine her humid locks?
Lo! ſparkling high from potent ſprings
To Britain's ſons her cup ſhe brings!—
Romantic Matlock! are thy tufted rocks,

V. 1. Within what fountain's craggy cell, &c.] Compare Akenſide's *Hymn to the Naiads*, ver. 216. Having celebrated the connection between them and Hygeia, the Goddeſs of Health, he proceeds, ſpeaking of Apollo,

——to your deep manſions he deſcends,
Your gates of humid rock, your dim arcades
He entereth, where impurpled veins of ore
Gleam on the *roof*, where thro' the *rigid* mine
Your *trickling rills* inſinuate: there the god
From your indulgent hands the ſteaming bowl
Wafts to his pale-eyed ſuppliants, &c.

Thy fring'd declivities, the dim retreat
Where the coy nymph has fix'd her favourite
ſeat,
And hears, reclin'd along the thundering ſhore,
Indignant Darwent's deſultory tide
His rugged channel rudely chide,
Darwent, whoſe ſhaggy wreath is ſtain'd with
Daniſh gore?—

II.

Or does ſhe dreſs her Naiad cave
With coral ſpoils from Neptune's wave,
And hold ſhort revels with the train
Of Nymphs that tread the neighbouring
main,

V. 13. His rugged channel rudely chide,] Shakſpere, *Firſt Part of Henry IV.* Act iii:

———the ſea
That *chides* the banks of England, Wales, or Scotland.

V. 14. Darwent, whoſe ſhaggy wreath is ſtain'd with Daniſh gore?] The town of Derby is celebrated for having been the lurking place of the plundering Danes, till the celebrated Queen or Lady of the Mercians (Merciorum Domina) Ethelfleda, daughter of Alfred, Siſter of Edward the elder, and widow of Ethelred, Prince of Mercia, took it by ſurpriſe, and put all the Danes found there to the ſword about the year 915. Pope in *Windſor Foreſt* notices a victory gained over the Danes in Kent on the banks of the Darent, one of Thames's tributary ſtreams, about a century later:

And ſilent Darent *ſtain'd with Daniſh blood.* Ver. 348.

See *Verſes on the Marriage of the King*, ver. 11. note.

And from the cliffs of Avon's cavern'd ſide
Temper the balmy beverage pure,
That, fraught with drops of precious cure,
Brings back to trembling hope the drooping bride,
That in the virgin's cheek renews the roſe,
And wraps the eye of pain in quick repoſe?
While oft ſhe climbs the mountain's ſhelving ſteeps,
And calls her votaries wan to catch the gale,
That breathes o'er Aſhton's elmy vale,
And from the Cambrian hills the billowy Severn ſweeps!—

V. 19. And from the cliffs of Avon's cavern'd ſide
Temper the balmy beverage pure,
That, fraught with drops of precious cure, &c.]
St. Vincent's rocks, through which the Avon diſcharges itſelf into the Briſtol Channel. See *Comus*, ver. 911:

Thus I ſprinkle on thy breaſt
Drops that from my fountain pure
I have kept *of precious cure*.

The alluſion is beautiful and appropriate, for the words are put by Milton into the mouth of Sabrina.

V. 25. While oft ſhe climbs the mountain's ſhelving ſteeps, &c.] Compare the following from Drayton; *Poly-olbion*, Song 7. vol. ii. p. 783:

High matters call our muſe, inviting her to ſee
As well the lower lands as thoſe where lately ſhe
The *Cambrian mountains clomb*, and, looking from aloft,
Survey'd coy Severn's courſe.

V. 28. —the billowy Severn—] Milton, of the Severn:

III.

Or broods the Nymph with watchful wing
O'er ancient Badon's myſtic ſpring,
And ſpeeds from its ſulphureous ſource
The ſteamy torrent's ſecret courſe,
And fans th' eternal ſparks of hidden fire,
In deep unfathom'd beds below
By Bladud's magic taught to glow,
Bladud, high theme of Fancy's Gothic lyre?—

May thy *billows* roll aſhore
The beryl and the golden ore. *Comus*, ver. 932.

V. 30. O'er ancient Badon's myſtic ſpring,] One of the old Britiſh names of Bath was Caer Badon, the city of Baths. Baden in Swabia has its name from the ſame cauſe.

V. 35. By Bladud's magic taught to glow,
Bladud, high theme of Fancy's Gothic lyre?]
"The finding of theſe ſprings," ſays Camden, "is by our fabulous "traditions referred to a Britiſh King called *Bleydon Doyth*, i. e. "*Bleyden the Soothſayer*; with what ſhow of truth I leave others "to determine. However, Pliny aſſures ut that this Art Magic "was in ſuch wonderful eſteem among the Britains, that even the "Perſians ſeemed to have derived it from hence; but as to theſe "baths I dare not attribute their original to that art." *Britan.* vol. i. p. 88. edit. 1722. Bladud is reported to have reigned in Britain ſomewhat after the time of Solomon. Spenſer attributes the phenomenon of theſe waters to Bladud's magic:

Whoſe footſteps Bladud following, in artes
Exceld at Athens all the learned preace,
From whence he brought them to theſe ſalvage partes,
And with ſweete ſcience mollifide their ſtubborne hartes.
Enſample of his wondrous faculty
Behold the boyling bathes at Cairbadon,
Which ſeeth with ſecret fire eternally, &c. *F. Q.* II. x. 25, 6.

Or opes the healing-power her choſen fount
In the rich veins of Malvern's ample mount,
From whoſe tall ridge the noontide wanderer views
Pomona's purple realm, in April's pride,

And Drayton, having mentioned the medicinal virtue of theſe baths, adds, that

——————ſome who little knew
(Yet felt the great effects continually it wrought)
Aſcrib'd it to that ſkill, which Bladud hither brought,
As by that learned King the baths ſhould be begun.

Poly-olb. Song 3. vol. ii. p. 709.

One of the traditions concerning Bladud is, that he "brought from "Athens with him four Philoſophers, and inſtituted by them a uni-"verſity at Stamford in Lincolnſhire." (See Selden's notes on the *Poly-olb.* vol. ii. p. 811.) I cannot here refrain from adding, that this work of Drayton, though frequently tedious and neceſſarily heavy from the nature of its metre, occaſionally preſents very poetical paſſages: but its great merit is, that, together with the notes of Selden which accompany it, it is an inexhauſtible and rich treaſury of old Britiſh hiſtory and tradition.

V. 38. ——————Malvern's ample mount,
From whoſe tall ridge the noontide wanderer views
Pomona's purple realm, &c.]

See again Drayton's *Poly-olbion:*

Whilſt Malvern, king of hills, fair Severn overlooks,
And how the fertil fields of Hereford do lye,
And from his many heads with many an amorous eye
Beholds his goodly ſite, how towards the pleaſant riſe
Abounding in exceſs the vale of Euſham lies, &c.

Song 7. vol. ii. p. 785.

"Upon theſe hills," ſays Selden, in his note upon the above, "is "the ſuppoſed viſion of Piers Plowman, done, as is thought, by

Its blaze of bloom expanding wide,
And waving groves array'd in Flora's faireſt hues?—

IV.

Haunts ſhe the ſcene, where Nature low'rs
O'er Buxton's heath in lingering ſhow'rs?—
Or loves ſhe more, with ſandal fleet
In matin dance the nymphs to meet,
That on the flowery marge of Chelder play?
Who, boaſtful of the ſtately train,
That deign'd to grace his ſimple plain,
Late with new pride along his reedy way
Bore to Sabrina wreaths of brighter hue,
And mark'd his paſtoral urn with emblems new.—
Howe'er theſe ſtreams ambroſial may detain
Thy ſteps, O genial health, yet not alone
Thy gifts the Naiad ſiſters own;
Thine too the briny flood, and Ocean's hoar domain.

"Robert Langland, a Shropſhire man, in a kind of Engliſh me-"ter; which, for diſcovery of the infecting corruptions of thoſe "times, I prefer before many more ſerious invectives, as well for "invention as judgement. But I have read that the Author's "name was John Malverne, a fellow of Oriel College in Oxford, "who finiſhed it 16 Ed. III." P. 794. Langland alſo was a fellow of Oriel College; of which College another celebrated ſatiriſt, Alexander Barclay, was a member in the 15th century.

V.

And lo, amid the watery roar
In Thetis' car ſhe ſkims the ſhore,
Where Portland's brows, imbattled high
With rocks, in rugged majeſty
Frown o'er the billows, and the ſtorm reſtrain,
She beckons Britain's ſcepter'd pair
Her treaſures of the deep to ſhare!—
Hail then, on this glad morn, the mighty main!

V. 57. In Thetis' car ſhe ſkims the ſhore,] William Browne in his *Britannia's Paſtorals* introduces Thetis in "her carre" making a progreſs through the ocean:

——See in haſte ſhe ſweepes
Along the Celtic ſhores, &c. B. ii. S. 1.

V. 59. Where Portland's brows, imbattled high
With rocks, in rugged majeſty
Frown o'er the billows,—]

The iſle of Portland. Their Majeſties were at this time at Weymouth. Some of the circumſtances in the deſcription occur in Drayton:

Where Portland from her top doth overpeer the main,
Her *rugged front* impal'd on every part with *rocks*.
Poly-olb. Song 2. vol. ii. p. 686.

And in Song 1. p. 657. Guernſey is repreſented "crown'd with "rough-*embattled rocks*." See alſo Song 10. vol. iii. p. 843. where a vale is ſaid to be incloſed "with *high-embattled* hills."

V. 64. —the mighty main!] And in *Ode for New Year*, 1788, ver. 12. of the Thames, "where winds yon *mighty* flood." Drayton uſes "*mighty* Neptune" ſpeaking of the ſea, not Neptune perſonified, in *Poly-olb.* Song 26. vol. iii. p. 1178. and elſewhere. Which I the rather mention, becauſe our poet ſeems to have had his eye upon Drayton ſeveral times in the courſe of this Ode.

Which lends the boon divine of lengthen'd days
To thoſe who wear the nobleſt regal bays:
That mighty main, which on its conſcious tide
Their boundleſs commerce pours on every clime,
Their dauntleſs banner bears ſublime;
And wafts their pomp of war, and ſpreads their thunder wide!

SONNÉTS.

SONNET I.

WRITTEN AT WINSLADE IN HAMPSHIRE.

(Written about the year 1750. Publiſhed in Dodſley's Collection 1775.)

WINSLADE, thy beech-capt hills, with waving grain
Mantled, thy chequer'd views of wood and lawn,

V. 1. Winſlade, thy beech-capt hills,] And below, ver. 9. "thy "ſlopes of *beech* and corn." Our poet is here deſcribing the country around the place of his nativity; and it is perhaps from the circumſtance of his native country ſo much abounding in beech-wood, that he has ſo often introduced that tree into his poetry. *Elegy on the Death of Prince of Wales*, ver. 18:

Where Contemplation ſate on Clifden's *beech*-clad hill.

The Hamlet, ver. 9:

The ſheaf to bind, the *beech* to fell,
That nodding ſhades a craggy dell.

Suicide, ver. 1:

Beneath the *beech*, whoſe branches bare,
Smit with the lightning's livid glare,
O'erhang the craggy road, &c.

Ode to a Friend, which by the way is deſcriptive of the ſame ſcenery as the text; ver. 15:

The veteran *beech*, that on the plain
Collects at eve the playful train.

Newmarket, ver. 39:

Nor wants there hazle copſe, or *beechen* lawn,
To cheer with ſun or ſhade the bounding fawn.

Whilom could charm, or when the gradual dawn
'Gan the gray miſt with orient purple ſtain,
Or Evening glimmer'd o'er the folded train :
Her faireſt landſkips whence my Muſe has drawn,
Too free with ſervile courtly phraſe to fawn,
Too weak to try the buſkin's ſtately ſtrain :
Yet now no more thy ſlopes of beech and corn,
Nor views invite, ſince He far diſtant ſtrays,
With whom I trac'd their ſweets at eve and morn,
From Albion far, to cull Heſperian bays ;
In this alone they pleaſe, howe'er forlorn,
That ſtill they can recal thoſe happier days.

Ode on Approach of Summer, ver. 169 :

From bowering *beech* the mower blithe
With new-born vigour graſps his ſcythe.

Ibid. ver. 296 :

He wiſhes for "an humble thatch,"
Which ſloping hills around incloſe,
Where many a *beech* and brown oak grows.

In one of his Latin poems, *in Horto ſcript.* he deſcribes the ſame ſcenery as in the text,

Colles oppoſitos, aprica rura,
Latè undantibus obſitos ariſtis,
Tectoſque aeriis ſuperne *fagis*.

V. 10. —He far diſtant ſtrays, &c.] His brother Dr. Joſ. Warton. See note firſt on *Ode to a Friend.*

SONNET II.

ON BATHING.

(This and the following Sonnets were publiſhed in 1777.)

WHEN late the trees were ſtript by winter pale,
Young Health, a dryad-maid in veſture green,
Or like the foreſt's ſilver-quiver'd queen,
On airy uplands met the piercing gale;
And, ere its earlieſt echo ſhook the vale,
Watching the hunter's joyous horn was ſeen.

V. 2. Young Health, a dryad-maid in veſture green,] Dr. Warton in *Stanzas after Illneſs:*

The *Dryad Health* frequents this hallow'd grove;
O where may I the lovely Virgin meet?

And in the *Enthuſiaſt:*

Ye *green*-rob'd *Dryads.*

V. 3. —the foreſt's ſilver-quiver'd queen,] Diana is called in *Comus,* ver. 442. "fair *ſilver*-ſhafted *Queen.*" And it is ſaid of her in ver. 446. "and ſhe was *queen o' th' woods.*" See alſo ver. 422. "a *quiver'd* Nymph."

V. 4. On airy uplands met the piercing gale;] Gray's *Elegy:*

To *meet* the ſun upon the *upland* lawn.

A modern poet has ſaid finely, when ſpeaking of Claudius, the Roman Emperor,

Whoſe eagle *meets the morn* on Ganges' ſtream.

V. 5. And, ere its earlieſt echo ſhook the vale,
Watching the hunter's joyous horn was ſeen.] Milton in

But ſince, gay-thron'd in fiery chariot ſheen,
Summer has ſmote each daiſy-dappled dale;
She to the cave retires, high-arch'd beneath
The fount that laves proud Iſis' towery brim:

Arcades, ver. 56:

And *early*, ere the odorous breath of morn
Awakes the ſlumbering leaves, or taſſell'd *horn*
Shakes the high thicket.

In *L'Allegro*, ver. 56. the horn "*echoes* ſhrill."

V. 7. —in fiery chariot ſheen,] Shakſpere ſpeaks of the Sun's "*fiery* car." "Sheen" is uſed for ſhining repeatedly by Spenſer; with Milton it is generally, if not always, a ſubſtantive.

V. 8. —daiſy-dappled dale;] "Dappled" occurs again in this ſenſe in *Firſt of April*, ver. 100. "the *dappled* ſlope." I do not recollect its being ſo uſed any where elſe in Engliſh poetry. In Ph. Fletcher's *Purple Iſland*, occurs the neareſt reſemblance, III. i:

The morning freſh, *dappling* her horſe with roſes.

In Drayton's *Muſes' Elyſium*, vol. iv. 1446:

There *daiſies damaſk* every place.

But various expreſſions have been uſed to ſignify the ſame: Spenſer has "diapred." G. Fletcher and Milton have after Drayton "damaſk'd." Drayton is however very various, for he has in the ſame ſenſe, "mottled," "ſpeckled," and "chequer'd;" which laſt ſeems to be the moſt common term in the vocabulary of modern poetry. Chaucer furniſhes another inſtance of variety:

The grene mede, *ypowdrid with daiſye*.

Cuck. and Nightingale, ver. 63.

It may be added, that the ſame thing is meant by the epithet "embroider'd." See *Ode on Summer*, ver. 38. Our poet has given a curious note on the etymology and meaning of "diaper" in *Hiſt. of Eng. Poet.* i. 176. n.

V. 10. —proud Iſis' towery brim:] *Comus*, ver. 119. on which ſee Warton's note:

By dimpled brook and fountain *brim*.

And now, all glad the temperate air to breathe,
While cooling drops diſtil from arches dim,
Binding her dewy locks with ſedgy wreath,
She ſits amid the quire of Naiads trim.

V. 14. —Naiads trim.] The more ancient ſignifications of "trim" are nearly loſt in that which is now moſt commonly given to it. In the preſent caſe it means adorned, as in Fletcher's *Faithful Shepherdeſs*,

————I will make thee *trim*
With flowers and garlands, that were meant for him. Act iii.

Or rather beautiful; as in the *Faerie Queene*,

Which ſhe did more augment with modeſt grace
And comely carriage of her countenance *trim*. VI. ix. 9.

SONNET III.

WRITTEN IN A BLANK LEAF OF DUGDALE'S MONASTICON.

DEEM not, devoid of elegance, the Sage,
By Fancy's genuine feelings unbeguil'd,
Of painful pedantry the poring child;
Who turns, of theſe proud domes, th' hiſtoric page,
Now ſunk by Time, and Henry's fiercer rage.
Think'ſt thou the warbling Muſes never ſmil'd
On his lone hours? Ingenuous views engage
His thoughts, on themes, unclaſſic falſely ſtil'd,
Intent. While cloiſter'd Piety diſplays
Her mouldering roll, the piercing eye explores
New manners, and the pomp of elder days,
Whence culls the penſive bard his pictur'd ſtores.
Nor rough, nor barren, are the winding ways
Of hoar Antiquity, but ſtrown with flowers.

V. 5. Henry's fiercer rage.] Diſſolution of the monaſteries under Henry VIII.

V. 13. Nor rough, nor barren, are the winding ways
Of hoar Antiquity, but ſtrown with flowers.]

In *Epiſtle from Thomas Hearn*, ver. 16:

The Muſes at thy call would crowding come
To deck *Antiquity with flow'rets* gay.

And in his Enquiry on Rowley, p. 104. "By his example or encouragement, many of the ſenior ſcholars were eaſily tempted *to ſtrew the thorny paths* of arithmetic *with flowers*."

SONNET IV.

WRITTEN AT STONEHENGE.

THOU nobleſt monument of Albion's iſle !
Whether by Merlin's aid from Scythia's ſhore,

V. 1. Thou nobleſt monument of Albion's iſle !] Drayton ſtiles Stonehenge, or, as he writes it, Stonendge, the "firſt wonder of the "land." *Poly-olbion*, Song 3. vol. ii. p. 705. And again, p. 706. "firſt wonder of the iſle."

V. 2. Whether by Merlin's aid, &c.] One of the Bardiſh traditions about Stonehenge. W. Of which Drayton takes notice in the following manner:

—Stonendge that to tell the Britiſh Princes ſlain
By thoſe falſe Saxons' fraud here ever ſhall remain.
III. ii. 708.

On which ſee Selden's note, p. 717; where they are ſaid to have been brought by the ſame means, and in memory of the ſame event, from Ireland, having been previouſly tranſported thither from Scythia. "The tradition is," ſays Camden, "that Ambroſius "Aurelianus, or Uther his brother, erected it by the help of Mer-"lin the Mathematician, in memory of the Britains there ſlain by "treachery in a conference with the Saxons. Others relate that "the Britains built this as a magnificent monument for the ſame "Ambroſius, in the place where he was ſlain by the enemy." *Brit.* i. 122, 123. ed. 1722. And it is on this hypotheſis that the name is thus accounted for: "The true Saxon name ſeems to be "Stanhengeſt, and ſo it is written in the Monaſticon, out of a "manuſcript of good authority, from the memorable ſlaughter that "Hengiſt the Saxon here made of the Britains. For though it is "not very probable that they were erected by Ambroſius in me-

To Amber's fatal plain Pendragon bore,
Huge frame of giant-hands, the mighty pile,
T' entomb his Britons ſlain by Hengiſt's guile:
Or Druid prieſts, ſprinkled with human gore,
Taught mid thy maſſy maze their myſtic lore:
Or Daniſh chiefs, enrich'd with ſavage ſpoil,
To Victory's idol vaſt, an unhewn ſhrine,
Rear'd the rude heap: or, in thy hallow'd round,
Repoſe the kings of Brutus' genuine line;

" mory of the Britains; yet without doubt that treacherous ſlaugh-
" ter was made at or near this place. If this etymology may be
" allowed, then that other received derivation from the hanging of
" the ſtones, may be as far from the truth as that of the vulgar
" Ston-edge, from ſtones ſet on edge." P. 125. But ſee alſo p. 123, 124. where the various opinions, noticed in this Sonnet, reſpecting the origin of Stonehenge, together with ſome others, are enumerated and diſcuſſed. It may ſtrike the reader as remarkable that our poet in this Sonnet dwells moſt on the firſt tradition. The fact is, that he believed that to be the true one. His reaſons for this belief may be ſeen in a note, too long to be tranſcribed, *Hiſt. of Eng. Poet.* vol. i. p. 53.

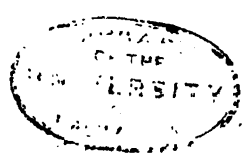
V. 3. To Amber's fatal plain—] In the tranſlation of a copy of Latin verſes, p. 123. Camden calls the ſite of Stonehenge "*Amber's* "*plains*;" and in p. 125. explains the neighbouring village of Ambreſbury, or (as it is now pronounced and written) Ameſbury, to mean "Ambroſe's town," called by Matthew of Weſtminſter, Pagus Ambri.

Ibid. —Pendragon—] Uther Pen-dragon, father of Arthur; ſo called from a dragon which he bore on his helmet. See Selden on the *Poly-olbion*, vol. ii. p. 744. and Camden, vol. i. p. 23.

V. 11. —Brutus—] The traditional great grandſon of Æneas,

Or here thoſe kings in ſolemn ſtate were crown'd:
Studious to trace thy wondrous origine,
We muſe on many an ancient tale renown'd.

and founder of an empire in Britain, to which iſland he gave its name from his own. See note to *Ode on Summer*, ver. 323.



SONNET V.

WRITTEN AFTER SEEING WILTON-HOUSE.

FROM Pembroke's princely dome, where mimic Art
Decks with a magic hand the dazzling bow'rs,
Its living hues where the warm pencil pours,
And breathing forms from the rude marble ſtart,
How to life's humbler ſcene can I depart!
My breaſt all glowing from thoſe gorgeous tow'rs,

Written after ſeeing Wilton-Houſe.] Mr. J. Warton remarked to me, that the ſame turn of thought prevails in this Sonnet, and in ſome verſes by his grandfather, written after ſeeing Windſor Caſtle. My readers probably will not be diſpleaſed by a peruſal of the whole, as they poſſeſs ſomething of the hereditary imagery of our poet's family:

From beauteous Windſor's high and ſtory'd halls,
Where Edward's chiefs ſtart from the glowing walls,
To my low cott from ivory beds of ſtate
Pleas'd I return unenvious of the great.
So the bee ranges o'er the vary'd ſcenes
Of corn, of heaths, of fallows and of greens,
Pervades the thicket, ſoars above the hill,
Or murmurs to the meadow's murmuring rill;
Now haunts old hollow'd oaks' deſerted cells,
Now ſeeks the low vale-lily's ſilver bells;
Sips the warm fragrance of the green-houſe bowers,
And taſtes the myrtle and the citron flowers,
At length returning to the wonted comb,
Prefers to all his little ſtraw-built home. P. 105.

In my low cell how cheat the ſullen hours!
Vain the complaint: for FANCY can impart
(To Fate ſuperior, and to Fortune's doom)
Whate'er adorns the ſtately-ſtoried hall:
She, mid the dungeon's ſolitary gloom,
Can dreſs the Graces in their Attic pall:
Bid the green landſkip's vernal beauty bloom;
And in bright trophies clothe the twilight wall.

V. 12. Can dreſs the Graces in their Attic pall:] Mr. Headley on this paſſage remarks, that the Graces were in the antique never repreſented as dreſt, always naked. But he was under a trifling miſtake, as they were not always, though generally, naked. See Spence's *Polymetis*, p. 72, and 73. where the following is quoted from Seneca: Num dicam, quare tres Gratiæ, et quare Sorores ſint, et quare manibus implexis; quare ridentes, juvenes, et virgines; *ſolutâque ac pellucidâ veſte? De Benef.* Lib. I. cap. iii.

SONNET VI.

TO Mr. GRAY.

NOT that her blooms are mark'd with beauty's hue,
My ruſtic Muſe her votive chaplet brings;
Unſeen, unheard, O GRAY, to thee ſhe ſings!
While ſlowly-pacing thro' the churchyard dew,
At curfeu-time, beneath the dark-green yew,
Thy penſive genius ſtrikes the moral ſtrings;
Or borne ſublime on Inſpiration's wings,
Hears Cambria's bards devote the dreadful clue
Of Edward's race, with murthers foul defil'd;
Can aught my pipe to reach thine ear eſſay?
No, bard divine! For many a care beguil'd
By the ſweet magic of thy ſoothing lay,
For many a raptur'd thought, and viſion wild,
To thee this ſtrain of gratitude I pay.

SONNET VII.

WHILE ſummer-ſuns o'er the gay proſpect play'd,
Through Surry's verdant ſcenes, where Epſom ſpreads
Mid intermingling elms her flowery meads,
And Haſcombe's hill, in towering groves array'd,
Rear'd its romantic ſteep, with mind ſerene,
I journey'd blithe. Full penſive I return'd;
For now my breaſt with hopeleſs paſſion burn'd,
Wet with hoar miſts appear'd the gaudy ſcene,
Which late in careleſs indolence I paſs'd;
And Autumn all around thoſe hues had caſt
Where paſt delight my recent grief might trace.
Sad change, that Nature a congenial gloom
Should wear, when moſt, my cheerleſs mood to chaſe,
I wiſh'd her green attire, and wonted bloom!

SONNET VIII.

ON KING ARTHUR's ROUND TABLE, AT WINCHESTER.

WHERE Venta's Norman caſtle ſtill uprears
Its rafter'd hall, that o'er the graſſy foſs,
And ſcatter'd flinty fragments clad in moſs,
On yonder ſteep in naked ſtate appears;
High-hung remains, the pride of warlike years,
Old Arthur's Board: on the capacious round
Some Britiſh pen has ſketch'd the names renown'd,
In marks obſcure, of his immortal peers.
Though join'd by magic ſkill, with many a rime,
The Druid frame, unhonour'd, falls a prey

V. 3. And ſcatter'd flinty fragments clad in moſs,] On the ſouth ſide of the King's houſe. I was much diſappointed a little time ſince, when I paid a viſit to the King's houſe, lately converted into barracks, at being able to diſcover ſcarcely any traces of thoſe vaſt maſſes of ruin which had often aſtoniſhed and delighted me when a boy; and at finding, inſtead of the craggy hill, on which they ſtood, a ſpacious and level area, capable of parading 3000 men. Surely it is but reaſonable to regret, that, in the conduct of modern improvements, regard is not always had to the monuments of ancient art, which, independently of other conſiderations to recommend them, are peculiarly valuable as the beſt, and as it were the living, hiſtorians of ancient manners.

To the ſlow vengeance of the wiſard Time,
And fade the Britiſh characters away;
Yet Spenſer's page, that chants in verſe ſublime
Thoſe Chiefs, ſhall live, unconſcious of decay.

V. 11. —the wiſard Time,] Collins in his *Ode to Liberty* has uſed the ſame expreſſion, as Mr. Headley obſerves:

Beyond the meaſure vaſt of thought,
The works *the wizard Time* has wrought. Ver. 65.

V. 13. Yet Spenſer's page, &c.] The ſame ſentiment in Ovid's *Elegy on Tibullus*, ver. 25:

Aſpice Mæoniden, a quo ceu fonte perenni
Vatum Pieriis ora rigantur aquis;
Hunc quoque ſumma dies nigro ſubmerſit Averno,
Effugiunt avidos carmina ſola rogos.
Durat opus vatum; Trojani fama laboris,
Tardaque nocturno tela retexta dolo.

SONNET IX.

TO THE RIVER LODON.

AH! what a weary race my feet have run,
Since firſt I trod thy banks with alders crown'd,
And thought my way was all thro' fairy ground,
Beneath thy azure ſky, and golden ſun:
Where firſt my Muſe to liſp her notes begun!
While penſive Memory traces back the round,
Which fills the varied interval between;
Much pleaſure, more of ſorrow, marks the ſcene.
Sweet native ſtream! thoſe ſkies and ſuns ſo pure
No more return, to cheer my evening road!
Yet ſtill one joy remains, that not obſcure,
Nor uſeleſs, all my vacant days have flow'd,

The River Lodon.] Near Baſingſtoke, Warton's native country.

V. 1. Ah! what a weary race my feet have run, &c.] Compare *Faerie Queene*, introduction to B. vi. St. 1.

> The waies through which my *weary* ſteps I guyde
> In this delightfull *land of Faëry*,
> Are ſo exceeding ſpacious and wyde, &c.

V. 2. —thy banks with alders crown'd,] Pope's *Windſor Foreſt*, ver. 342:

> The Loddon flow, *with* verdant *alders crown'd*.

From youth's gay dawn to manhood's prime mature;
Nor with the Muſe's laurel unbeſtow'd.[a]

V. 14. Nor with the Muſe's laurel unbeſtow'd.] Horace, *Od.* I. xxxi. 20:

Frui paratis et valido mihi,
Latoe, dones; et precor integrâ
Cum mente, *nec turpem* ſenectam
Degere, *nec citharâ carentem.*

[a] The following Sonnet was firſt publiſhed in the London Chronicle for 1777: I know not with what ſignature, as I have not ſeen it there. It was reprinted in the Gentleman's Magazine that year, and aſcribed to Warton, but, I imagine, without any reaſon. It ſeems to have been addreſſed to him on the publication of his poems, which happened about that time. It has been obſerved that the firſt line is borrowed from Sir Walter Raleigh's 'Viſion of 'the Faerie Queene.' Methought I ſaw the grave, where Laura lay, &c.

Methought I ſaw the grave, where tuneful Gray,
Mantled in black oblivion, calmly ſlept;
O'er the damp turf in deepeſt ſorrow lay
The Muſe, and her immortal minion wept.
In vain from *Harewood's tangled alleys wild
Devonia's virgins breath'd the choral ſong;
In vain from *Mona's precipices wild
Hoar Mador's harp its thrilling echo rung.
When, ſudden ſtealing o'er the welkin wide,
New magic ſtrains were heard from Iſis' verge;
The mourning maid forgot her funeral dirge,
And ſmiling ſweet, as erſt, with conſcious pride,
Preſs'd from her auburn hair the nightly dew,
And trimm'd her wreath of hyacinth anew.

* The ſcenes of Maſon's Elfrida and Caractacus.

HUMOROUS PIECES.

NEWMARKET,

A SATIRE.

(Publiſhed in 1751.)

Πουλυπονος ἱππεια
Ὡς ἐμολες αιανη
Τᾳδε γᾳ. SOPHOCL. Elect. 508.

HIS country's hope, when now the blooming Heir
Has loſt the Parent's or the Guardian's care;
Fond to poſſeſs, yet eager to deſtroy,
Of each vain youth, ſay, what's the darling joy?
Of each raſh frolic what the ſource and end,
His ſole and firſt ambition what?——to ſpend.

Some 'Squires, to Gallia's cooks devoted dupes,
Whole manors melt in ſauce, or drown in ſoups:

V. 8. Whole manors melt in ſauce, or drown in ſoups:] See a poem by our poet's father, entitled *The Glutton:*

Fat pamper'd Porus, eating for renown,
In ſoups and ſauces melts his manors down. P. 177.

Young ſays in the ſame ſtile, *Sat.* i.

He builds himſelf a name, and to be great
Sinks in a quarry an immenſe eſtate.

Another doats on fiddlers, till he ſees
His hills no longer crown'd with tow'ring trees;
Convinc'd too late that modern ſtrains can move,
Like thoſe of ancient Greece, th' obedient grove:
In headleſs ſtatues rich, and uſeleſs urns,
Marmoreo from the claſſic tour returns.—
But would ye learn, ye leiſure-loving 'Squires,
How beſt ye may diſgrace your prudent ſires;
How ſooneſt ſoar to faſhionable ſhame,
Be damn'd at once to ruin—and to fame;
By hands of grooms ambitious to be crown'd,
O greatly dare to tread Olympic ground!

What dreams of conqueſt fluſh'd Hilario's breaſt,
When the good Knight at laſt retir'd to reſt!
Behold the Youth with new-felt rapture mark
Each pleaſing proſpect of the ſpacious park:
That park, where beauties undiſguis'd engage,
Thoſe beauties leſs the work of art than age;
In ſimple ſtate where genuine nature wears
Her venerable dreſs of ancient years;
Where all the charms of chance with order meet
The rude, the gay, the graceful, and the great.
Here aged oaks uprear their branches hoar,

V. 31, Here aged oaks uprear their branches hoar,
And form dark groves, which Druids might adore;]

And form dark groves, which Druids might adore;
With meeting boughs, and deepening to the view,
Here ſhoots the broad umbrageous avenue:

I have elſewhere remarked our poet's fondneſs for the elm, the pine, and the beech: to theſe trees we may add the oak; which he has frequently introduced into his poetry, and always with becoming dignity. In the paſſages immediately following, it is exhibited in its religious character. *Verſes on the King's Marriage*, ver. 43. Of Poetry,

Mid *oaken* bowers, with holy verdure wreath'd,
In Druid-ſongs her ſolemn ſpirit breath'd.

Pleaſures of Melancholy, ver. 310. Of a Druid,

To the cloſe ſhelter of his *oaken* bower.

In the following, where its religious character does not appear, an idea of grandeur and ſolemnity is connected with it. *Ode on the Firſt of April*, ver. 55:

Where, in venerable rows,
Widely-waving *oaks* incloſe
The moat of yonder antique hall,
Swarm the rooks with clamorous call.

Ode to a Friend, ver. 71:

The foreſt *oaks*, that, pale and lone,
Nod to the blaſt with hoarſer tone.

Ode on Approach of Summer, ver. 175. Of a cave,

O'er whoſe dim mouth an ivy'd *oak*
Hangs nodding from the low-brow'd rock.

In the following it is connected with the beech, but diſtinguiſhed from it by an epithet, which marks its ſuperior ſolemnity. *Ode on Summer*, ver. 296:

Where many a beech and brown *oak* grows;
Beneath whoſe dark and branching bowers, &c.

The latter words ſhould perhaps be underſtood of the oak excluſively. The two following paſſages exhibit it in a more romantic view. *Ode for June 4, 1786.* ver. 34:

Here various trees compoſe a chequer'd ſcene,
Glowing in gay diverſities of green:
There the full ſtream thro' intermingling glades
Shines a broad lake, or falls in deep caſcades.
Nor wants there hazle copſe, or beechen lawn,
To cheer with ſun or ſhade the bounding fawn.

And ſee the good old ſeat, whoſe Gothic tow'rs
Awful emerge from yonder tufted bow'rs;
Whoſe rafter'd hall the crowding tenants fed,
And dealt to age and want their daily bread;
Where creſted Knights with peerleſs Damſels join'd,
At high and ſolemn feſtivals have din'd;
Preſenting oft fair Virtue's ſhining taſk,

The cliffs that wav'd with *oak* and pine.

Ode to a Friend, ver. 3:

When morn's pale rays but faintly peep
O'er yonder *oak*-crown'd airy ſteep.

But in general it may be remarked that our poet has ſhown his diſcrimination by introducing the beech, when in foliage, or the elm, into cheerful ſcenes; the pine into the gloomy, and the oak into the ſolemn.

V. 32. And form dark groves, which Druids might adore;] Pope's *Rape of the Lock*, Cant. ii. ver. 7:

On her white breaſt a ſparkling Croſs ſhe wore,
Which Jews might kiſs, and Infidels *adore*.

In myſtic pageantries, and moral maſk.
But vain all ancient praiſe, or boaſt of birth,
Vain all the palms of old heroic worth!
At once a bankrupt and a proſp'rous heir,
Hilario bets,—park, houſe, diſſolve in air,
With antique armour hung, his trophied rooms
Deſcend to Gameſters, Proſtitutes, and Grooms.
He ſees his ſteel-clad Sires, and Mothers mild,
Who bravely ſhook the lance, or ſweetly ſmil'd,
All the fair ſeries of the whiſker'd race,
Whoſe pictur'd forms the ſtately gallery grace;
Debas'd, abus'd, the price of ill-got gold,
To deck ſome tavern vile, at auctions ſold.
The pariſh wonders at the unopening door,
The chimnies blaze, the tables groan, no more.
Thick weeds around th' untrodden courts ariſe,
And all the ſocial ſcene in ſilence lies.
Himſelf, the loſs politely to repair,
Turns Atheiſt, Fiddler, Highwayman, or Play'r:
At length, the ſcorn, the ſhame of man and God,
Is doom'd to rub the ſteeds that once he rode.

Ye rival youths, your golden hopes how vain,
Your dreams of thouſands on the liſted plain!

V. 48. In myſtic pageantries, and moral maſk.] *Il Penſeroſo*, ver. 128:

With *maſk* and antique *pageantry*.

Not more fantaſtic Sancho's airy courſe,
When madly mounted on the magic horſe,
He pierc'd heav'n's opening ſpheres with dazzled eyes,
And ſeem'd to ſoar in viſionary ſkies.
Nor leſs, I ween, precarious is the meed
Of young adventurers on the Muſe's ſteed;
For Poets have, like you, their deſtin'd round,
And ours is but a race on claſſic ground.

Long time, the child of patrimonial eaſe,
Hippolitus had carv'd ſirloins in peace;
Had quaff'd ſecure, unvex'd by toil or wife,
The mild October of a private life:
Long liv'd with calm domeſtic conqueſts crown'd,
And kill'd his game on ſafe paternal ground:
And, deaf to Honour's or Ambition's call,
With rural ſpoils adorn'd his hoary hall.
As bland he puff'd the pipe o'er weekly news,
His boſom kindles with ſublimer views.
Lo there, thy triumphs, Taaffe, thy palms, Portmore!
Tempt him to ſtake his lands and treaſur'd ſtore.

V. 72. —the magic horſe,] Clavileno. See Don Quixote, B. ii. Chap. 41. W.

Like a new bruiſer on Broughtonic ſand,
Amid the liſts our Hero takes his ſtand;
Suck'd by the ſharper, to the Peer a prey,
He rolls his eyes, that witneſs huge diſmay;
When lo! the chance of one inglorious heat
Strips him of genial cheer and ſnug retreat.
How awkward now he bears diſgrace and dirt,
Nor knows the poor's laſt refuge, to be pert!—
The ſhiftleſs beggar bears of ills the worſt,
At once with dulneſs and with hunger curſt.
And feels the taſteleſs breaſt equeſtrian fires?
And dwells ſuch mighty rage in graver 'Squires?

In all attempts, but for their country, bold,
Britain, thy CONSCRIPT COUNSELLORS behold;
(For ſome, perhaps, by fortune favour'd yet,
May gain a borough, from a lucky bet,)

V. 94. He rolls his eyes, that witneſs huge diſmay;] *Par. Loſt*, i. 55:

——round he throws his baleful *eyes*,
That witneſs'd huge affliction and *diſmay*.

V. 101. And feels the taſteleſs breaſt equeſtrian fires?
And dwells ſuch mighty rage in graver 'Squires?]

Virgil, *Æn.* i.

——*Tantæne animis cœleſtibus iræ?*

And ſee *Rape of the Lock*, I. ii.

In taſks ſo bold can little men engage?
And in ſoft boſoms *dwells ſuch mighty rage?*

Smit with the love of the laconic boot,
The cap, and wig ſuccinct, the ſilken ſuit,
Mere modern Phaetons, uſurp the rein,
And ſcour in rival race the tempting plain.
See, ſide by ſide, his Jockey and Sir John
Diſcuſs th' important point—of ſix to one.
For oh! the boaſted privilege how dear,
How great the pride, to gain a Jockey's ear!—
See, like a routed hoſt, with headlong pace,
Thy members pour amid the mingling race!
All aſk, what crouds the tumult could produce—
Is Bedlam or the Commons all broke looſe?
Their way nor reaſon guides, nor caution checks,
Proud on a high-bred thing to riſque their necks.—
Thy ſages hear, amid th' admiring croud,
Adjudge the ſtakes, moſt eloquently loud:
With critic ſkill o'er dubious bets preſide,
The low diſpute, or kindle, or decide:
All empty wiſdom, and judicious prate,
Of diſtanc'd horſes gravely fix the fate:
And with paternal care unwearied watch
O'er the nice conduct of a daring match.

V. 118. Is Bedlam or the Commons all broke looſe?] From Pope's *Prologue to his Satires:*

The dog-ſtar rages:—nay, 'tis paſt a doubt,
All Bedlam or Parnaſſus *is broke out.*

Meantime, no more the mimic patriots riſe,
To guard Britannia's honour, warm and wiſe:
No more in ſenates dare aſſert her laws,
Nor pour the bold debate in Freedom's cauſe:
Neglect the counſels of a ſinking land,
And know no roſtrum, but Newmarket's ſtand.

Is this the band of civil Chiefs deſign'd
On England's weal to fix the pondering mind?
Who, while their country's rights are ſet to ſale,
Quit Europe's balance for the Jockey's ſcale.
O ſay, when leaſt their ſapient ſchemes are croſt,
Or when a nation or a match is loſt?
Who Dams and Sires with more exactneſs trace,
Than of their country's Kings the ſacred race:
Think London journeys are the worſt of ills;
Subſcribe to articles, inſtead of bills:
Strangers to all our annaliſts relate,
Theirs are the memoirs of the equeſtrian ſtate:
Who, loſt to Albion's paſt and preſent views,
HEBER, thy chronicles alone peruſe.

Go on, brave youths, till in ſome future age
Whips ſhall become the ſenatorial badge;

V. 148. Heber,] Author of an Hiſtorical Liſt of the Running Horſes, &c. W.

Till England ſee her thronging ſenators
Meet all at Weſtminſter, in boots and ſpurs;
See the whole Houſe, with mutual frenzy mad,
Her patriots all in leathern breeches clad:
Of bets, not taxes, learnedly debate,
And guide with equal reins a ſteed or ſtate.

How would a virtuous Houhnhym neigh diſdain,
To ſee his brethren brook th' imperious rein;

V. 157. How would a virtuous Houhnhym, &c.] See *Gulliver's* Travels; Voyage to the *Houhnhyms*. W. It is to be regretted that this work ſhould ever be noticed and applauded for its wit and ingenuity, without the moſt decided reprobation of the ſpirit, which prevails in it. Swift has himſelf avowed his motive in the compoſition. "I have ever hated all Nations, Profeſſions, and "Communities; and all my love is towards Individuals: for in-"ſtance, I hate the Tribe of Lawyers, but I love Counſellor Such-"a-one, and Judge Such-a-one: 'tis ſo with Phyſicians, (I will "not ſpeak of my own Trade) Soldiers, Engliſh, Scotch, French, "and the reſt. But principally I hate and deteſt that animal "called Man*, although I heartily love John, Peter, Thomas, and "ſo forth. This is the ſyſtem upon which I have governed my-"ſelf many years, (but do not tell) and ſo I ſhall go on till I have "done with them. I have got materials towards a Treatiſe, "proving the falſity of that definition *Animal rationale*, and to "ſhew that it ſhould be only *rationis capax*. Upon this great "foundation of Miſanthropy (though not in Timon's manner) "the whole building of my Travels is erected; and I never will "have peace till all honeſt men are of my opinion, &c." (Letter to Pope. Warton's Pope, ix. 53.)

* A ſentiment, ſays Dr. Warton, that diſhonours him, as a Man, a Chriſtian, and a Philoſopher.

Bear ſlavery's wanton whip, or galling goad,
Smoke thro' the glebe, or trace the deſtin'd road;
And, robb'd of manhood by the murderous knife,
Suſtain each ſordid toil of ſervile life.
Yet oh! what rage would touch his generous mind,
To ſee his ſons of more than human kind;
A kind, with each exalted virtue bleſt,
Each gentler feeling of the liberal breaſt,
Afford diverſion to that monſter baſe,
That meaneſt ſpawn of man's half-monkey race;
In whom pride, avarice, ignorance, conſpire,
That hated animal, a Yahoo 'Squire.

How are the THERONS of theſe modern days
Chang'd from thoſe Chiefs who toil'd for Grecian bays;
Who, fir'd with genuine glory's ſacred luſt,
Whirl'd the ſwift axle through the Pythian duſt!
Theirs was the Piſan olive's blooming ſpray,
Theirs was the Theban bard's recording lay.
What though the Grooms of Greece ne'er took the odds?
They won no bets,—but then they ſoar'd to Gods;

V. 171. —Therons—] See *Verſes on the Death of George II.* note to ver. 25.

And more an Hiero's palm, a Pindar's ode,
Than all th' united plates of GEORGE beſtow'd.

Greece! how I kindle at thy magic name,
Feel all thy warmth, and catch the kindred flame.
Thy ſcenes ſublime and awful viſions riſe
In ancient pride before my muſing eyes.
Here Sparta's ſons in mute attention hang,
While juſt Lycurgus pours the mild harangue;
There Xerxes' hoſts, all pale with deadly fear,
Shrink at her fated Hero's flaſhing ſpear.
Here hung with many a lyre of ſilver ſtring,
The laureate alleys of Iliſſus ſpring;
And lo, where rapt in beauty's heavenly dream
Hoar Plato walks his oliv'd Academe.—

V. 179. And more an Hiero's palm, a Pindar's ode,
Than all th' united plates of George beſtow'd.]
See what Horace ſays on the ſame ſubject, *Od.* IV. ii. 17:

Sive quos Elea domum reducit
Palma *cœleſtes*, pugilemve equumve
Dicit, et *centum potiore ſignis*
Munere donat.

V. 188. Shrink at her fated Hero's flaſhing ſpear.] Leonidas, who voluntarily ſacrificed his life at Thermopylæ to ſecure Greece from the invaſion of Xerxes. Akenſide, addreſſing Greece, ſays, that the Perſian Tyrant

——at the *lightning* of her lifted *ſpear*
Crouch'd like a ſlave. *Pleaſures of Imagination*, i. 585.

V. 192. Hoar Plato walks his oliv'd Academe.] From *Par. Reg.* iv. 244:

Yet ah! no more the land of arts and arms
Delights with wiſdom, or with virtue warms.
Lo! the ſtern Turk, with more than Vandal rage,
Has blaſted all the wreaths of ancient age:
No more her groves by Fancy's feet are trod,
Each Attic grace has left the lov'd abode.
Fall'n is fair Greece! by Luxury's pleaſing bane
Seduc'd, ſhe drags a barbarous foreign chain.

Britannia, watch! O trim thy withering bays,
Remember thou haſt rivall'd Græcia's praiſe,
Great Nurſe of works divine! Yet oh! beware
Leſt thou the fate of Greece, my country, ſhare.

See there the *olive* grove of *Academe*,
Plato's retirement.

The word "oliv'd," perhaps coined by our poet, is uſed by him again in the *Triumph of Iſis*, ver. 77:

Green as of old each *oliv'd* portal ſmiles.

V. 193. Yet ah! no more, &c.] Drayton in his *Elegy to Mr. George Sandys*:

That famous Greece, where learning flouriſh'd moſt,
Hath of her Muſes long ſince left to boaſt;
Th' unletter'd Turk and rude Barbarian trades
Where Homer ſang his lofty Iliads. Vol. iv. p. 1237.

V. 201. Britannia, watch! &c.] See Dr. Joſeph Warton's *Ode to Liberty*:

Britannia, watch! remember peerleſs Rome,
Her high-tower'd head daſh'd meanly to the ground;
Remember freedom's guardian, *Græcia*'s doom,
Whom weeping the deſpotic Turk has bound.

Recall thy wonted worth with conſcious pride,
Thou too haſt ſeen a Solon in a Hyde;
Haſt bade thine Edwards and thine Henries rear
With Spartan fortitude the Britiſh ſpear;
Alike haſt ſeen thy ſons deſerve the meed
Or of the moral or the martial deed.

PROLOGUE

ON THE

OLD WINCHESTER PLAYHOUSE,

OVER THE BUTCHER'S SHAMBLES.

WHOE'ER our ſtage examines, muſt excuſe
The wondrous ſhifts of the dramatic Muſe;
Then kindly liſten, while the Prologue rambles
From wit to beef, from Shakeſpeare to the ſhambles!
Divided only by one flight of ſtairs,
The Monarch ſwaggers, and the Butcher ſwears!
Quick the tranſition when the curtain drops,
From meek Monimia's moans to mutton-chops!
While for Lothario's loſs Lavinia cries,
Old Women ſcold, and Dealers d—n your eyes!
Here Juliet liſtens to the gentle lark,
There in harſh chorus hungry bull-dogs bark.
Cleavers and ſcymitars give blow for blow,
And Heroes bleed above, and Sheep below!
While tragic thunders ſhake the pit and box,
Rebellows to the roar the ſtaggering ox.
Cow-horns and trumpets mix their martial tones,
Kidneys and Kings, mouthing and marrow-bones.

Suet and ſighs, blank verſe and blood abound,
And form a tragi-comedy around.
With weeping lovers, dying calves complain,
Confuſion reigns—chaos is come again!
Hither your ſteelyards, Butchers, bring, to weigh
The pound of fleſh, Anthonio's bond muſt pay!
Hither your knives, ye Chriſtians, clad in blue,
Bring to be whetted by the ruthleſs Jew!
Hard is our lot, who, ſeldom doom'd to eat,
Caſt a ſheep's-eye on this forbidden meat—
Gaze on ſirloins, which, ah! we cannot carve,
And in the midſt of legs of mutton—ſtarve!
But would you to our houſe in crouds repair,
Ye gen'rous Captains, and ye blooming Fair,
The fate of Tantalus we ſhould not fear,
Nor pine for a repaſt that is ſo near.
Monarchs no more would ſupperleſs remain,
Nor pregnant Queens for cutlets long in vain.

A PANEGYRIC

ON

OXFORD ALE.

———*Mea nec Falernæ*
Temperant vites, neque Formiani
Pocula colles. HOR.

(Written in 1748. Publiſhed in 1750.)

BALM of my cares, ſweet ſolace of my toils,
Hail, JUICE benignant! O'er the coſtly cups
Of riot-ſtirring wine, unwholeſome draught,

V. 1. Balm of my cares, ſweet ſolace of my toils,
Hail, Juice benignant!—]

Though the following poem is a burleſque, we may ſuſpect that our poet was ſometimes ſerious in it; at leaſt, whatever may be the kind of language he makes uſe of, his fondneſs for Ale and Tobacco, the ſubjects of his Muſe, was by no means feigned. He really conſidered them as furniſhing a "divine repaſt." It is a circumſtance worthy of remark, as connected with the manners of our anceſtors, that Spenſer calls Tobacco ſeriouſly "divine:"

Or whether it *divine Tobacco* were. *F. Q.* III. v. 32.

And in the next ſtanza denominates it "that ſoveraigne weede." Sir Walter Raleigh, the friend of the poet, had juſt diſcovered Virginia, and introduced Tobacco into England; and at that time ſo lofty an epithet, whilſt it implied a compliment to Sir Walter, from the rarity of the plant carried with it nothing ludicrous.

Let Pride's looſe ſons prolong the waſteful night;
My ſober evening let the tankard bleſs,
With toaſt embrown'd, and fragrant nutmeg fraught,
While the rich draught with oft-repeated whiffs
Tobacco mild improves. Divine repaſt!
Where no crude ſurfeit, or intemperate joys
Of lawleſs Bacchus reign; but o'er my ſoul
A calm Lethean creeps; in drowſy trance
Each thought ſubſides, and ſweet oblivion wraps
My peaceful brain, as if the leaden rod
Of magic Morpheus o'er mine eyes had ſhed
Its opiate influence. What tho' ſore ills
Oppreſs, dire want of chill-diſpelling coals
Or cheerful candle (ſave the make-weight's gleam
Haply remaining) heart-rejoicing ALE
Cheers the ſad ſcene, and every want ſupplies.

V. 9. Where no crude ſurfeit, or intemperate joys
Of lawleſs Bacchus reign;]
Comus, ver. 479:
And a perpetual feaſt of nectar'd ſweets,
Where no crude ſurfeit reigns.

V. 17. —(ſave the make-weight's gleam] Philips's *Splendid Shilling*:
Me lonely ſitting, nor the glimmering light
Of *makeweight* candle, nor the joyous talk
Of loving friend delights.

Meantime, not mindleſs of the daily taſk
Of Tutor ſage, upon the learned leaves
Of deep SMIGLECIUS much I meditate;
While ALE inſpires, and lends its kindred aid,
The thought-perplexing labour to purſue,
Sweet Helicon of Logic! But if friends
Congenial call me from the toilſome page,
To Pot-houſe I repair, the ſacred haunt,
Where, ALE, thy votaries in full reſort
Hold rites nocturnal. In capacious chair
Of monumental oak and antique mould,
That long has ſtood the rage of conquering years
Inviolate, (nor in more ample chair
Smokes roſy Juſtice, when th' important cauſe,
Whether of hen-rooſt, or of mirthful rape,
In all the majeſty of paunch he tries)
Studious of eaſe, and provident, I place
My gladſome limbs; while in repeated round
Returns repleniſh'd the ſucceſſive cup,

V. 22. —Smiglecius] A celebrated Logician, who lived at the latter end of the 16th and beginning of the 17th century.

V. 30. Of monumental oak and antique mould,] *Il Penſeroſo*, ver. 135:

Of pine or *monumental oak*.

V. 35. In all the majeſty of paunch he tries] Johnſon's deſcription of Wolſey is open to ſuch a conſtruction:

In full-blown majeſty ſee Wolſey ſtand.
Vanity of Human Wiſhes.

And the briſk fire conſpires to genial joy:
While haply, to relieve the ling'ring hours
In innocent delight, amuſive Putt
On ſmooth joint-ſtool in emblematic play
The vain viciſſitudes of fortune ſhews.
Nor reckoning, name tremendous, me diſturbs,
Nor, call'd for, chills my breaſt with ſudden fear;
While on the wonted door, expreſſive mark,
The frequent penny ſtands deſcrib'd to view,
In ſnowy characters and graceful row.—

Hail, TICKING! ſureſt guardian of diſtreſs!
Beneath thy ſhelter, pennyleſs I quaff

V. 50. —pennyleſs—] In the *Companion to the Guide, &c.* our author thus humorouſly comments on his own poem: "In this neighbourhood, adjoining to the eaſt end of Carfax Church, are to be found the imperfect traces of a place, properly dedicated to the Muſes, and deſcribed in our ſtatutes by the familiar but forbidding denomination of *Pennyleſs Bench*. Hiſtory and Tradition report, that many eminent poets have been *Benchers* here. To this *ſeat* of the Muſes we are moſt probably indebted for that celebrated poem, *The Splendid Shilling* of Philips; and that the author of the *Panegyric on Oxford Ale* was no ſtranger to this inſpiring *bench*, may be fairly concluded from theſe verſes, where he addreſſes the God or Goddeſs of *Ticking*;

"Beneath thy ſhelter, *pennyleſs* I quaff
"The cheerful cup."

Ibid. ——————I quaff
The cheerful cup, nor hear with hopeleſs heart
New oyſters cry'd;—]

The cheerful cup, nor hear with hopeleſs heart
New oyſters cry'd;—tho' much the Poet's friend,
Ne'er yet attempted in poetic ſtrain,
Accept this tribute of poetic praiſe!

Nor Proctor thrice with vocal heel alarms
Our joys ſecure, nor deigns the lowly roof
Of Pot-houſe ſnug to viſit: wiſer he
The ſplendid tavern haunts, or coffee-houſe
Of JAMES or JUGGINS, where the grateful breath
Of loath'd tobacco ne'er diffus'd its balm;
But the lewd ſpendthrift, falſely deem'd polite,
While ſteams around the fragrant Indian bowl,
Oft damns the vulgar ſons of humbler ALE:
In vain—the Proctor's voice arreſts their joys;
Juſt fate of wanton pride and looſe exceſs!

Nor leſs by day delightful is thy draught,
All-pow'rful ALE! whoſe ſorrow-ſoothing ſweets
Oft I repeat in vacant afternoon,
When tatter'd ſtockings aſk my mending hand
Not unexperienc'd; while the tedious toil

Splendid Shilling:

——He nor hears with pain
New oyſters cried, nor ſighs for *cheerful* ale.

V. 55. —vocal heel] *Splendid Shilling:*
With *vocal heel* thrice thundering at my gate.

Slides unregarded. Let the tender ſwain
Each morn regale on nerve-relaxing tea,
Companion meet of languor-loving nymph:
Be mine each morn with eager appetite
And hunger undiſſembled, to repair
To friendly buttery; there on ſmoaking cruſt
And foaming ALE to banquet unreſtrain'd,
Material breakfaſt! Thus in ancient days
Our anceſtors robuſt with liberal cups
Uſher'd the morn, unlike the ſqueamiſh ſons
Of modern times: nor ever had the might
Of Britons brave decay'd, had thus they fed,
With Britiſh ALE improving Britiſh worth.

With ALE irriguous, undiſmay'd I hear
The frequent dun aſcend my lofty dome
Importunate: whether the plaintive voice
Of Laundreſs ſhrill awake my ſtartled ear;
Or Barber ſpruce with ſupple look intrude;
Or Taylor with obſequious bow advance;
Or Groom invade me with defying front
And ſtern demeanour, whoſe emaciate ſteeds
(Whene'er or Phœbus ſhone with kindlier beams,
Or luckier chance the borrow'd boots ſupply'd)
Had panted oft beneath my goring ſteel.
In vain they plead or threat: all-pow'rful ALE
Excuſes new ſupplies, and each deſcends

With joyleſs pace, and debt-deſpairing looks:
E'en SPACEY with indignant brow retires,
Fierceſt of duns! and conquer'd quits the field.

Why did the Gods ſuch various bleſſings pour
On hapleſs mortals, from their grateful hands
So ſoon the ſhort-liv'd bounty to recall?—
Thus while, improvident of future ill,
I quaff the luſcious tankard uncontroll'd,
And thoughtleſs riot in unlicens'd bliſs;
Sudden (dire fate of all things excellent!)
Th' unpitying Burſar's croſs-affixing hand
Blaſts all my joys, and ſtops my glad career.
Nor now the friendly Pot-houſe longer yields
A ſure retreat, when night o'erſhades the ſkies;
Nor SHEPPARD, barbarous matron, longer gives
The wonted truſt, and WINTER ticks no more.

Thus ADAM, exil'd from the beauteous ſcenes
Of Eden, griev'd, no more in fragrant bow'r
On fruits divine to feaſt, freſh ſhade and vale
No more to viſit, or vine-mantled grot;
But, all forlorn, the dreary wilderneſs
And unrejoicing ſolitudes to trace:
Thus too the matchleſs bard, whoſe lay reſounds

V. 119. Thus too the matchleſs bard, &c.] J. Philips.

The SPLENDID SHILLING's praiſe, in nightly gloom
Of loneſome garret, pin'd for cheerful ALE;
Whoſe ſteps in verſe Miltonic I purſue,
Mean follower: like him with honeſt love
Of ALE divine inſpir'd, and love of ſong.
But long may bounteous Heav'n with watchful care
Avert his hapleſs lot! Enough for me
That burning with congenial flame I dar'd
His guiding ſteps at diſtance to purſue,
And ſing his favorite theme in kindred ſtrains.

EPISTLE,

FROM

THOMAS HEARN, ANTIQUARY,

TO THE AUTHOR OF

THE COMPANION TO THE OXFORD GUIDE, &c.

FRIEND of the moſs-grown ſpire and crumbling arch,
Who wont'ſt at eve to pace the long-loſt bounds
Of loneſome Oſeney! What malignant fiend
Thy cloiſter-loving mind from ancient lore

Thomas Hearn.] This laborious and uſeful antiquarian is introduced into the *Companion, &c.* in a ſituation of no great dignity, and certainly not treated with the reſpect he deſerves.

The Companion to the Guide, &c.] As this little publication is now very rarely met with, I may be excuſed for adding the following ſpecimen of its humour. "The *Schools* of this Univerſity "are alſo more numerous than is commonly ſuppoſed; among "which we muſt reckon three ſpacious and ſuperb edifices, ſituated "to the ſouthward of the High-Street, 100 feet long by 30 in "breadth, vulgarly called *Tennis-Courts*, where *Exerciſe* is regu-"larly performed both morning and afternoon. Add to theſe "certain ſchools, familiarly denominated *Billiard Tables*, where "the *Laws of Motion* are exemplified, and which may be conſidered "as a neceſſary ſupplement to our courſes of Experimental Phi-"loſophy. Nor muſt we omit the many *Nine-pin* and *Skittle*

Hath baſe ſeduc'd? urg'd thy apoſtate pen
To trench deep wounds on Antiquaries ſage,
And drag the venerable fathers forth,
Victims to laughter? Cruel as the mandate
Of mitred prieſts, who Baſkett late enjoin'd
To throw aſide the reverend letters black,
And print faſt-prayers in modern type!—At this
Leland, and Willis, Dugdale, Tanner, Wood,
Illuſtrious names! with Camden, Aubrey, Lloyd,
Scald their old cheeks with tears! For once they hop'd
To ſeal thee for their own! and fondly deem'd
The Muſes, at thy call, would crouding come
To deck Antiquity with flow'rets gay.

" *Alleys*, open and dry, for the inſtruction of ſcholars in geometri-
" cal knowledge, and particularly for proving the *centripetal*
" principle.

" Other *Schools*, and places of Academical diſcipline, not ge-
" nerally known as ſuch, may be mentioned. The *Peripatetics* exe-
" cute the Courſes proper to their ſyſtem upon the *Parade*.
" *Navigation* is learnt on the *Iſis*; *Gunnery* on the adjacent hills;
" *Horſemanſhip* on *Port-Meadow*, *Bullington-Green*, the *Henley*,
" *Wycombe*, *Woodſtock*, *Abingdon*, and *Banbury* roads. The *Axis in*
" *Peritrochio* is admirably illuſtrated by a *Scheme* in a *Phaeton*.
" The doctrine of the *Screw* is practically explained moſt even-
" ings in the private rooms, together with the *Motion of Fluids*."
P. 11, 12.

V. 12. Leland, and Willis, &c.] Names of celebrated antiquarians.

But now may curſes every-ſearch attend
That ſeems inviting! May'ſt thou pore in vain
For dubious door-ways! May revengeful moths
Thy ledgers eat! May chronologic ſpouts
Retain no cypher legible! May crypts
Lurk undiſcern'd! Nor may'ſt thou ſpell the names
Of ſaints in ſtoried windows! Nor the dates
Of bells diſcover! Nor the genuine ſite
Of Abbots' pantries! And may Godſtowe veil,
Deep from thy eyes profane, her Gothic charms!

V. 26. —Godſtowe—] Near Oxford; celebrated in the hiſtory of fair Roſamond.

THE

PROGRESS OF DISCONTENT.

(Written at Oxford in the year 1746.)

WHEN now mature in claſſic knowledge,
The joyful youth is ſent to college,
His father comes, a vicar plain,
At Oxford bred—in Anna's reign,
And thus, in form of humble ſuitor,
Bowing accoſts a reverend tutor:
" Sir, I'm a Glo'ſterſhire divine,
" And this my eldeſt ſon of nine;
" My wife's ambition and my own
" Was that this child ſhould wear a gown:
" I'll warrant that his good behaviour
" Will juſtify your future favour;

The Progreſs of Diſcontent.] This Poem took its riſe from an Epigram, which our poet wrote as Scholar of Trinity College; and which meeting with the approbation of the Preſident, Dr. Huddesford, Warton at his requeſt paraphraſed in Engliſh. The Engliſh poem was firſt publiſhed in the Student, in the year 1750, and afterwards much altered and improved. The original Latin ſketch will be found at the end of this volume, among his Latin poems. " At the hazard of an imputation of partiality to the author (ſays Dr. Warton in his edition of Pope, vol. ii. p. 302.) I venture to ſay that I prefer a poem called *The Progreſs of Diſcontent*, to any imitation of Swift that has ever yet appeared."

" And, for his parts, to tell the truth,
" My ſon's a very forward youth;
" Has Horace all by heart —you'd wonder—
" And mouths out Homer's Greek like thunder.
" If you'd examine—and admit him,
" A ſcholarſhip would nicely fit him;
" That he ſucceeds 'tis ten to one;
" Your vote and intereſt, Sir!"—'Tis done.

Our pupil's hopes, tho' twice defeated,
Are with a ſcholarſhip completed:
A ſcholarſhip but half maintains,
And college-rules are heavy chains:
In garret dark he ſmokes and puns,
A prey to diſcipline and duns;
And now, intent on new deſigns,
Sighs for a fellowſhip—and fines.

When nine full tedious winters paſt,
That utmoſt wiſh is crown'd at laſt:
But the rich prize no ſooner got,
Again he quarrels with his lot:

V. 29. When nine full tedious winters paſt,] The ſcholars of Trinity are ſuperannuated, if they do not ſucceed to fellowſhips in nine years after their election to ſcholarſhips.

" Theſe fellowſhips are pretty things,
" We live indeed like petty kings:
" But who can bear to waſte his whole age
" Amid the dulneſs of a college,
" Debarr'd the common joys of life,
" And that prime bliſs—a loving wife!
" O! what's a table richly ſpread,
" Without a woman at its head!
" Would ſome ſnug benefice but fall,
" Ye feaſts, ye dinners! farewell all!
" To offices I'd bid adieu,
" Of Dean, Vice Præſ.—of Burſar too;
" Come joys, that rural quiet yields,
" Come, tythes, and houſe, and fruitful fields!"

Too fond of freedom and of eaſe
A Patron's vanity to pleaſe,
Long time he watches, and by ſtealth,
Each frail Incumbent's doubtful health;
At length, and in his fortieth year,
A living drops—two hundred clear!
With breaſt elate beyond expreſſion,
He hurries down to take poſſeſſion,
With rapture views the ſweet retreat—
" What a convenient houſe! how neat!
" For fuel here's ſufficient wood:

" Pray God the cellars may be good!
" The garden—that muſt be new plann'd—
" Shall theſe old-faſhion'd yew-trees ſtand?
" O'er yonder vacant plot ſhall riſe
" The flow'ry ſhrub of thouſand dies:—
" Yon wall, that feels the ſouthern ray,
" Shall bluſh with ruddy fruitage gay:
" While thick beneath its aſpect warm
" O'er well-rang'd hives the bees ſhall ſwarm,
" From which, ere long, of golden gleam
" Metheglin's luſcious juice ſhall ſtream:
" This awkward hut, o'ergrown with ivy,
" We'll alter to a modern privy:
" Up yon green ſlope, of hazels trim,
" An avenue ſo cool and dim
" Shall to an harbour, at the end,
" In ſpite of gout, entice a friend.
" My predeceſſor lov'd devotion—
" But of a garden had no notion."

Continuing this fantaſtic farce on,
He now commences country parſon.
To make his character entire,
He weds—a Couſin of the 'Squire;
Not over weighty in the purſe,
But many Doctors have done worſe:

And tho' ſhe boaſts no charms divine,
Yet ſhe can carve and make birch wine.

Thus fixt, content he taps his barrel,
Exhorts his neighbours not to quarrel;
Finds his Church-wardens have diſcerning
Both in good liquor and good learning;
With tythes his barns replete he ſees,
And chuckles o'er his ſurplice fees;
Studies to find out latent dues,
And regulates the ſtate of pews;
Rides a ſleek mare with purple houſing,
To ſhare the monthly club's carouſing;
Of Oxford pranks facetious tells,
And—but on Sundays—hears no bells;
Sends preſents of his choiceſt fruit,
And prunes himſelf each ſapleſs ſhoot;
Plants colliflow'rs, and boaſts to rear
The earlieſt melons of the year;
Thinks alteration charming work is,
Keeps Bantam cocks, and feeds his turkies;

V. 93. Rides a ſleek mare with purple houſing,
To ſhare the monthly club's carouſing;]

Theſe two lines were not in the original copy. They were added, as Mr. John Warton informed me, by his father, whoſe practice they deſcribe, whilſt he was Curate of Winſlade.

Builds in his copſe a fav'rite bench,
And ſtores the pond with carp and tench.—

But ah! too ſoon his thoughtleſs breaſt
By cares domeſtic is oppreſt;
And a third Butcher's bill, and brewing,
Threaten inevitable ruin:
For children freſh expences yet,
And Dicky now for ſchool is fit.
" Why did I ſell my college life
" (He cries) for benefice and wife?
" Return, ye days, when endleſs pleaſure
" I found in reading, or in leiſure!
" When calm around the common room
" I puff'd my daily pipe's perfume!
" Rode for a ſtomach, and inſpected,
" At annual bottlings, corks ſelected:
" And din'd untax'd, untroubled, under
" The portrait of our pious Founder!
" When impoſitions were ſupply'd
" To light my pipe—or ſooth my pride—
" No cares were then for forward peas,
" A yearly-longing wife to pleaſe;
" My thoughts no chriſt'ning dinners croſt,
" No children cry'd for butter'd toaſt;
" And ev'ry night I went to bed,
" Without a Modus in my head!"

Oh! trifling head, and fickle heart!
Chagrin'd at whatſoe'er thou art;
A dupe to follies yet untry'd,
And ſick of pleaſures, ſcarce enjoy'd!
Each prize poſſeſs'd, thy tranſport ceaſes,
And in purſuit alone it pleaſes.

THE

PHAETON,

AND THE

ONE-HORSE CHAIR.

AT BLAGRAVE'S once upon a time,
There ſtood a PHAETON ſublime:
Unſullied by the duſty road
Its wheels with recent crimſon glow'd;
Its ſides diſplay'd a dazzling hue,
Its harneſs tight, its lining new:
No ſcheme-enamour'd youth, I ween,
Survey'd the gaily-deck'd machine,
But fondly long'd to ſeize the reins,
And whirl o'er Campsfield's tempting plains.
Meantime it chanc'd, that hard at hand
A ONE-HORSE CHAIR had took its ſtand:
When thus our vehicle begun
To ſneer the luckleſs Chaiſe and One.

V. 1. At Blagrave's—] Blagrave, well known at Oxford for letting out carriages, 1763. W.

V. 10. Campsfield] In the road to Blenheim. W.

V. 14. —Chaiſe and One.] A ludicrous term, made uſe of in Pope's Imitation of Horace:

Diſcharge their garrets, move their beds, and run
(They know not whither) in a *Chaiſe and one*. *Epiſt.* I. i. 158.

" How could my Maſter place me here
" Within thy vulgar atmoſphere ?
" From claſſic ground pray ſhift thy ſtation,
" Thou ſcorn of Oxford education !—
" Your homely make, believe me, man,
" Is quite upon the Gothic plan ;
" And you, and all your clumſy kind,
" For loweſt purpoſes deſign'd :
" Fit only, with a one-ey'd mare,
" To drag, for benefit of air,
" The country parſon's pregnant wife,
" Thou friend of dull domeſtic life !
" Or, with his maid and aunt, to ſchool
" To carry Dicky on a ſtool :
" Or, haply, to ſome chriſtening gay
" A brace of godmothers convey.—
" Or, when bleſt Saturday prepares
" For London tradeſmen reſt from cares,
" 'Tis thine to make them happy one day,
" Companion of their genial Sunday !
" 'Tis thine, o'er turnpikes newly made,
" When timely ſhow'rs the duſt have laid,
" To bear ſome alderman ſerene
" To fragrant Hampſtead's ſylvan ſcene.
" Nor higher ſcarce thy merit riſes
" Among the poliſh'd ſons of Iſis.
" Hir'd for a ſolitary crown,

" Canſt thou to ſchemes invite the gown?
" Go, tempt ſome prig, pretending taſte,
" With hat new cock'd, and newly lac'd,
" O'er mutton-chops, and ſcanty wine,
" At humble Dorcheſter to dine!
" Meantime remember, lifeleſs drone!
" I carry Bucks and Bloods alone.
" And oh! whene'er the weather's friendly,
" What inn at Abingdon or Henley,
" But ſtill my vaſt importance feels,
" And gladly greets my entering wheels!
" And think, obedient to the thong,
" How yon gay ſtreet we ſmoke along:
" While all with envious wonder view
" The corner turn'd ſo quick and true."

To check an upſtart's empty pride,
Thus ſage the ONE-HORSE CHAIR reply'd.

" Pray, when the conſequence is weigh'd,
" What's all your ſpirit and parade?
" From mirth to grief what ſad tranſitions,
" To broken bones and impoſitions!
" Or if no bones are broke, what's worſe,
" Your ſchemes make work for GLASS and NOURSE.—

V. 64. Glaſs and Nourſe.] Surgeons in Oxford.

" On us pray ſpare your keen reproaches,
" From One-Horſe Chairs men riſe to Coaches;
" If calm Diſcretion's ſteadfaſt hand
" With cautious ſkill the reins command.
" From me fair Health's freſh fountain ſprings,
" O'er me ſoft Snugneſs ſpreads her wings:
" And Innocence reflects her ray
" To gild my calm ſequeſter'd way:
" E'en kings might quit their ſtate to ſhare
" Contentment and a One-Horſe Chair.—
" What though, o'er yonder echoing ſtreet
" Your rapid wheels reſound ſo ſweet;
" Shall Iſis' ſons thus vainly prize
" A RATTLE of a larger ſize?"

BLAGRAVE, who during the diſpute
Stood in a corner, ſnug and mute,
Surpris'd, no doubt, in lofty verſe
To hear his Carriages converſe,
With ſolemn face, o'er Oxford ale,
To me diſclos'd this wondrous tale:
I ſtrait diſpatch'd it to the Muſe,
Who bruſh'd it up for Jackſon's news,
And, what has oft been penn'd in proſe,
Added this moral at the cloſe.

" Things may be uſeful, tho' obſcure;

" The pace that's ſlow is often ſure:
" When empty pageantries we prize,
" We raiſe but duſt to blind our eyes.
" The GOLDEN MEAN can beſt beſtow
" Safety for unſubſtantial ſhow."

ODE

TO A

GRIZZLE WIG.

By a Gentleman who had juſt left off his Bob.

ALL hail, ye CURLS, that, rang'd in reverend row,
With ſnowy pomp my conſcious ſhoulders hide!
That fall beneath in venerable flow,
And crown my brows above with feathery pride!

High on your ſummit, Wiſdom's mimick'd air
Sits thron'd, with Pedantry her ſolemn ſire,
And in her net of awe-diffuſing hair
Entangles fools, and bids the croud admire.

O'er every lock, that floats in full diſplay,
Sage Ignorance her gloom ſcholaſtic throws;
And ſtamps o'er all my viſage, once ſo gay,
Unmeaning Gravity's ſerene repoſe.

Can thus large Wigs our reverence engage?
Have Barbers thus the pow'r to blind our eyes?

Is ſcience thus conferr'd on every ſage,
By Bayliſs, Blenkinſop, and lofty Wiſe? •

But thou, farewell, my Bob! whoſe thin-wove thatch
Was ſtor'd with quips and cranks, and wanton wiles,
That love to live within the one-curl'd Scratch,
With fun, and all the family of ſmiles.

Safe in thy privilege, near Iſis' brook,
Whole afternoons at Wolvercote I quaff'd;
At eve my careleſs round in High-ſtreet took,
And call'd at Jolly's for the caſual draught.

No more the wherry feels my ſtroke ſo true;
At ſkittles, in a Grizzle, can I play?
Woodſtock, farewell! and Wallingford, adieu!
Where many a ſcheme reliev'd the lingering day.

Such were the joys that once Hilario crown'd,
Ere grave Preferment came my peace to rob:
Such are the leſs ambitious pleaſures found
Beneath the Liceat of an humble Bob.

V. 16. Bayliſs, &c.] Eminent peruke-makers in Oxford. W.

THE

CASTLE BARBER's SOLILOQUY.

WRITTEN IN THE LATE WAR.

I Who with ſuch ſucceſs—alas! till
The war came on—have ſhav'd the Caſtle;
Who by the noſe, with hand unſhaken,
The boldeſt heroes oft have taken;
In humble ſtrain am doom'd to mourn
My fortune chang'd, and ſtate forlorn!
My ſoap ſcarce ventures into froth,
My razors ruſt in idle ſloth!
WISDOM! to you my verſe appeals;
You ſhare the griefs your Barber feels:
Scarce comes a ſtudent once a whole age,
To ſtock your deſolated college.

V. 9. Wiſdom!] The Governor of Oxford Caſtle. W. See *Companion to the Guide, &c.* p. 20. "Beſides theſe curious par-"ticulars, obſervable in the principal ſtreets, there are many "others in the remote parts of the town, which equally deſerve "illuſtration. Science diffuſes its benign influence over the "ſuburbs of Oxford; in which ſtands a famous *College*, founded "as early as the Conqueſt, where *Wiſdom* may be truly ſaid to "preſide. The *Students* of this houſe are always *reſident*, and are "lectured in *Ethics* alone, on the ſubjects of *Temperance*, *Humility*, "*Patience*, and other virtues proper to Students of this claſs. "Before the College-gates is the place, where the firſt proceſs is "performed on bodies intended for the *Anatomical lectures*."

Our trade how ill an army ſuits!
This comes of picking up recruits.
Loſt is the Robber's occupation;
No robbing thrives—but of the nation:
For hardy necks no rope is twiſted,
And e'en the hangman's ſelf is liſted.—
Thy Publiſhers, O mighty JACKSON!
With ſcarce a ſcanty coat their backs on,
Warning to youth no longer teach,
Nor live upon a dying ſpeech.
In caſſock clad, for want of breeches,
No more the Caſtle-Chaplain preaches.
Oh! were our troops but ſafely landed,
And every regiment diſbanded!
They'd make, I truſt, a new campaign
On Henley's hill, or Campsfield's plain:
Deſtin'd at home, in peaceful ſtate,
By me freſh-ſhav'd, to meet their fate!

Regard, ye Juſtices of Peace!
The CASTLE-BARBER's piteous caſe:
And kindly make ſome ſnug addition,
To better his diſtreſt condition.
Not that I mean, by ſuch expreſſions,
To ſhave your Worſhips at the ſeſſions;
Or would, with vain preſumption big,
Aſpire to comb the Judge's wig:—

Far leſs ambitious thoughts are mine,
Far humbler hopes my views confine.—
Then think not that I aſk amiſs;
My ſmall requeſt is only this,
That I, by leave of LEIGH or PARDO,
May, with the CASTLE—ſhave BOCARDO.

Thus, as at Jeſus oft I've heard,
Rough ſervitors in Wales preferr'd,
The JONESES, MORGANS, and AP-RICES,
Keep fiddles with their BENEFICES.

V. 44. Bocardo.] The name of a priſon in Oxford.

THE

OXFORD NEWSMAN's VERSES.

FOR THE YEAR 1760.

THINK of the PALMS, my Maſters dear!
That crown this memorable year!
Come fill the glaſs, my hearts of gold,
To BRITAIN's Heroes briſk and bold;
While into rhyme I ſtrive to turn all
The fam'd events of many a JOURNAL.

FRANCE feeds her ſons on meagre ſoup,
'Twas hence they loſt their Guadaloup:
What tho' they dreſs ſo fine and ja'nty?
They could not keep Marigalante.
Their forts in Afric could not repel
The thunder of undaunted Keppel:
Brave Commodore! how we adore ye
For giving us ſucceſs at Goree.
Ticonderago, and Niagara,
Make each true Briton ſing O rare a!
I truſt the taking of Crown-Point
Has put French courage out of joint.

Can we forget the timely check
WOLFE gave the ſcoundrels at Quebec?—
That name has ſtopp'd my glad career,—
Your faithful Newſman drops a tear!—

But other triumphs ſtill remain,
And rouſe to glee my rhymes again.

On Minden's plains, ye meek Mounſeers!
Remember Kingſley's grenadiers.
You vainly thought to ballarag us
With your fine ſquadron off Cape Lagos;
But when Boſcawen came, La Clue
Sheer'd off, and look'd confounded blue.
Conflans, all cowardice and puff,
Hop'd to demoliſh hardy Duff;
But ſoon unlook'd-for guns o'eraw'd him,
HAWKE darted forth, and nobly claw'd him.
And now their vaunted FORMIDABLE
Lies captive to a Britiſh cable.
Would you demand the glorious cauſe
Whence Britain every trophy draws?

V. 20. —Quebec?] Before this place fell the brave Wolfe; yet with the ſatisfaction of firſt hearing that his troops were victorious. The other places here enumerated were conqueſts of the preceding year. W.

V. 29. —La Clue] The French Admiral. W.

V. 31. Conflans,] Another French Admiral. W.

You need not puzzle long your wit;—
FAME, from her trumpet, anſwers—PITT.

FOR THE YEAR 1767.

DISMAL the news, which JACKSON'S yearly Bard
Each circling Chriſtmas brings,—"The times are hard!"
There was a time when Granby's grenadiers
Trimm'd the lac'd jackets of the French Mounſeers;
When every week produc'd ſome lucky hit,
And all our paragraphs were plann'd by Pitt,
We Newſmen drank—as England's Heroes fought,
While every victory procur'd—a pot.
Abroad, we conquer'd France, and humbled Spain;
At home, rich harveſts crown'd the laughing plain.
Then ran in numbers free the Newſman's verſes,
Blithe were our hearts, and full our leathern purſes.
But now, no more the ſtream of plenty flows,
No more new conqueſts warm the Newſman's noſe.
Our ſhatter'd cottages admit the rain,
Our infants ſtretch their hands for bread in vain.

All hope is fled, our families are undone;
Proviſions all are carry'd up to London;
Our copious granaries Diſtillers thin,
Who raiſe our bread—but do not cheapen gin.
Th' effects of exportation ſtill we rue;
I wiſh th' Exporters were exported too!
In every Pot-houſe is unpaid our ſcore;
And generous Captain JOLLY ticks no more!

Yet ſtill in ſtore ſome happineſs remains,
Some triumphs that may grace theſe annual ſtrains.
Misfortunes paſt no longer I repeat—
GEORGE has declar'd—that we again ſhall eat.
Sweet Wilhelminy, ſpite of wind and tide,
Of Denmark's monarch ſhines the blooming bride:
She's gone! but there's another in her ſtead,
For of a Princeſs Charlotte's brought to bed:—
Oh, cou'd I but have had one ſingle ſup,
One ſingle ſniff, at Charlotte's caudle-cup!—
I hear—God bleſs it—'tis a charming Girl,
So here's her health in half a pint of Purl.
But much I fear, this rhyme-exhauſted ſong
Has kept you from your Chriſtmas cheer too long.
Our poor endeavours view with gracious eye,
And bake theſe lines beneath a CHRISTMAS-PIE!

FOR THE YEAR 1768.

STILL ſhall the Newſman's annual rhymes
Complain of taxes and the times?
Each year our COPIES ſhall we make on
The price of butter, bread, and bacon?
Forbid it, all ye pow'rs of verſe!
A happier ſubject I rehearſe.
Farewell diſtreſs, and gloomy cares!
A merrier theme my Muſe prepares.
For lo! to ſave us, on a ſudden,
In ſhape of porter, beef, and pudding,
Though late, ELECTIONEERING comes!—
Strike up, ye trumpets, and ye-drums!
At length we change our wonted note,
And feaſt, all winter, on a vote.
Sure, canvaſſing was never hotter!
But whether Harcourt, Nares, or Cotter,
At this grand criſis will ſucceed,
We Freemen have not yet decreed.—
Methinks, with mirth your ſides are ſhaking,
To hear us talk of Member-making!
Yet know, that we direct the ſtate;
On us depends the nation's fate.—

V. 16. —Harcourt, &c.] Candidates for the city of Oxford. W.

What though ſome Doctor's caſt-off wig
O'erſhades my pate, not worth a fig;
My whole apparel in decay;
My beard unſhav'd—on New-Year's day;
In me behold (the land's Protector)
A Freeman, Newſman, and Elector!
Though cold, and all unſhod, my toes;—
My breaſt for Britain's freedom glows:—
Though turn'd, by poverty, my coat,
It ne'er was turn'd to give a vote.

Meantime, howe'er improv'd our fate is
By jovial cups, each evening, gratis;
Forget not, 'midſt your Chriſtmas cheer,
The cuſtoms of the coming year:—
In anſwer to this ſhort EPISTLE,
Your tankard ſend, to wet our whiſtle!

FOR THE YEAR 1770.

As now petitions are in faſhion
With the firſt patriots of the nation;
In ſpirit high, in pocket low,
We patriots of the Butcher-Row,
Thus, like our Betters, aſk redreſs
For high and mighty grievances,

Real, tho' penn'd in rhyme, as thoſe
Which oft our JOURNAL gives in proſe:—

" Ye rural 'Squires, ſo plump and ſleek,
" Who ſtudy—JACKSON, once a week;
" While now your hoſpitable board
" With cold ſirloin is amply ſtor'd,
" And old October, nutmeg'd nice,
" Send us a tankard and a ſlice!
" Ye country Parſons, ſtand our friends,
" While now the driving ſleet deſcends!
" Give us your antiquated canes,
" To help us through the miry lanes;
" Or with a ruſty grizzle wig
" This Chriſtmas deign our pates to rig.
" Ye noble gem'men of the Gown,
" View not our verſes with a frown!
" But, in return for quick diſpatches,
" Invite us to your buttery-hatches!
" Ye too, whoſe houſes are ſo handy,
" For coffee, tea, rum, wine, and brandy;
" Pride of fair Oxford's gawdy ſtreets,
" You too our ſtrain ſubmiſſive greets!
" Hear Horſeman, Spindlow, King, and Harper!
" The weather ſure was never ſharper:—

V. 29. —Horſeman, &c.] Keepers of noted coffee-houſes in Oxford. W.

" Matron of Matrons, MARTHA BAGGS!
" Dram your poor Newſman clad in rags!
" Dire miſchiefs folks above are brewing,
" The Nation's—and the Newſman's ruin;—
" 'Tis yours our ſorrows to remove;
" And if thus generous ye prove,
" For friends ſo good we're bound to pray
" Till—next returns a New-year's Day!"
" Giv'n at our melancholy cavern,
" The cellar of the SHEEP'S-HEAD TAVERN."

FOR THE YEAR 1771.

DELICIOUS news—a war with Spain!
New rapture fires our Chriſtmas ſtrain.
Behold, to ſtrike each Briton's eyes,
What bright victorious ſcenes ariſe!
What paragraphs of Engliſh glory
Will Maſter JACKSON ſet before ye!
The Governor of Buenos Ayres
Shall dearly pay for his vagaries;
For whether NORTH, or whether CHATHAM,
Shall rule the roaſt, we muſt have-at-'em:
Galloons—Havannah—Porto Bello,—
Ere long, will make the nation mellow:—

Our late trite themes we view with ſcorn,
Bellas the bold, and Parſon Horne:
Nor more, through many a tedious winter,
The triumphs of the patriot Squinter,
The Ins and Outs, with cant eternal,
Shall croud each column of our JOURNAL.—
After a dreary ſeaſon paſt,
Our turn to live is come at laſt:
Gen'rals, and Admirals, and Jews,
Contractors, Printers, MEN OF NEWS,
All thrive by war, and line their pockets,
And leave the works of peace to blockheads.

But ſtay, my Muſe, this haſty fit—
The war is not declar'd as yet:
And we, though now ſo blithe we ſing,
May all be preſs'd to ſerve the King!
Therefore, meantime, our MASTERS dear,
Produce your hoſpitable cheer:—
While we, with much ſincere delight,
(Whether we publiſh news—or fight)
Like England's undegenerate ſons,
Will drink—confuſion to the DONS!

POEMATA HEXAMETRA.

MONS CATHARINÆ,

PROPE WINTONIAM.

AERII Catharina jugi quà vertice ſummo,
Danorum veteres foſſas, immania caſtra,
Et circumducti ſervat veſtigia valli;
Wiccamicæ mos eſt pubi, celebrare palæſtras
Multiplices, paſſimque levi contendere luſu,
Feſta dies quoties rediit, conceſſaque rite
Otia, purpureoque rubentes lumine ſoles,
Invitant, tetricæ curas lenire Minervæ,
Librorumque moras, et iniqua remittere penſa.

Mons Catharinæ,] This poem was firſt edited in 1760, after Gray's *Ode on Eton College*, which was written in 1742.

V. 7. —purpureoque rubentes lumine ſoles,] Virgil of Elyſium, *Æn.* vi. ver. 640:

Largior hic campos æther, et *lumine* veſtit
Purpureo; Solemque ſuum, ſua ſidera norunt.

V. 9. Librorumque moras, et iniqua remittere penſa.] A Wykehamiſt may here be reminded of "Dulce Domum:"

Muſa, *Libros mitte* feſſa,
Mitte penſa dura,
Mitte negotium; jam datur *otium*,
Me mea mittito *cura*.

Ergo, Cecropiæ quales æſtate cohortes,
Siquando ceras, nondumque tenacia linquunt
Mella vagæ, luduntque favis examina miſſa,
Mox ſtudio majore novos obitura labores;
Egreditur pullatum agmen; campoſque patentes
Occupat, ingentiſque tenet ſpatia ardua clivi.
Nec mora; quiſque ſuos mores, animumque fateri,
Ingeniumque ſequi, propriæque accingier arti.
Pars aciem inſtituunt, et juſto utrinque phalanges
Ordine, et adverſæ poſitis ſtant ſortibus alæ.

V. 11. Siquando ceras, nondumque tenacia linquunt
Mella vagæ, luduntque favis examina miſſa,]

Georg. iv. 56:

——hinc arte recentes
Excudunt *ceras*, et *mella tenacia* fingunt.
Hinc ubi jam *emiſſum* caveis, &c.

V. 14. —pullatum agmen;—] To denote the black gowns of the College boys. But was not "pullatus" ſignificative of a mourning dreſs, or of the dreſs worn by the common people, contradiſtinguiſhed from that of the patricians?

Ibid. ——campoſque patentes
Occupat,—]

Georg. iv. 77:

Ergo ubi ver nactæ ſudum, *campoſque patentes*,
Erumpunt portis.

V. 17. —propriæque accingier arti.] Virgil uſes the ſame word with the accuſative, *Æn.* iv. ver. 493:

—magicas invitam *adcingier artes*.

His datur, orbiculum metis prohibere propinquis,
Præcipitique levem per gramina mittere lapſu:
Aſt aliis, quorum pedibus fiducia major,
Excubias agitare vagas, curſuque citato
Sectari, et jam jam ſalienti inſiſtere prædæ;
Uſque adeo ſtimulat rapidus globus ire ſequaces
Ancipiti de colle, pilæque volubilis error.
Impete ſeu valido elatum, et ſublime volantem
Suſpiciunt, pronoſque inhiant ex aere lapſus,
Sortiti fortunam oculis; manibuſque paratis
Expectant propiorem, intercipiuntque caducum.

At pater Ichinus viridantes, vallibus imis,
Quà reficit ſalices, ſubductæ in margine ripæ,
Pars vegetos nudant artus, et flumina ſaltu

V. 20. —orbiculum—] The football.

V. 21. Præcipiti——lapſu] *Georg.* i. 366. Of the ſtars,

—videbis
Præcipites cœlo *labi.*

Below, ver. 28:

—*pronoſque* inhiant ex aere *lapſus.*

V. 26. ——pilæque volubilis error.] Catullus of the Cretan Labyrinth, *Epithal. Pel. et Thet.* ver. 115. Tecti *inobſervabilis error.* Virgil of the ſame, *Æn.* v. ver. 591. indeprenſus et *irremeabilis error.* And again, vi. 27. domûs *inextricabilis error.* Virgil alſo, *Æn.* vii. 382. *volubile* buxum.

V. 29. Sortiti fortunam oculis;—] Virgil of Æneas, xii. 920:

Sortitus fortunam oculis, et corpore toto
Eminus intorquet.

V. 33. —vegetos artus,—] Vegetus, which is not a common

Summa petunt: jamque alternis placidum ictibus æquor
In numerum, pedibuſque ſecant, et remige plantâ;
Jamque ipſo penitus merguntur gurgite, prono
Corpore, ſpumantemque lacum ſub vertice torquent.
Protinus emerſis, nova gratia crinibus udis
Naſcitur, atque oculis ſubitò micat acribus ignis
Lætior, impubeſque genæ formoſiùs ardent.

word in poetry, is ſupported by the authority of Catullus, *de Aty*, ver. 40. Of the Sun,

Pepulitque noctis umbras *vegetis* ſonipedibus.

V. 35. —pedibuſque ſecant, et remige plantâ;] Milton in *Par. Loſt*, of the ſwan "with *oary feet*." vii. 440. See alſo Silius Italicus, quoted by Mr. Todd on the paſſage, *pedibus* tacitas *eremigat* undas. xiv. 190. In the text "manibus" might have been better than "pedibus," as having variety.

V. 37. —ſpumantemque lacum ſub vertice torquent.] Virgil, *Georg.* iv. 528:

Hæc Proteus: et ſe jactu dedit æquor in altum,
Quaque dedit, *ſpumantem undam ſub vertice torſit.*

V. 39. —oculis ſubitò micat acribus ignis
Lætior,—]

Virgil of Venus and Æneas, *Æn.* i. ver. 591:

—*lætos oculis* afflârat honores.

Homer of Pan, heated in the chace, *Hymn. ad Pan.* ver. 14:

Οξεια διεπομενος.

A picturesque circumſtance, omitted by our poet in his verſion of the Hymn; but the omiſſion is in ſome meaſure compenſated by the happy introduction of that particular image, and of the others in the text.

Interea licitos colles, atque otia juſſa,
Illi indignantes, ripæ ulterioris amore,
Longinquos campos, et non ſua rura capeſſunt.
Sive illos (quæ corda ſolet mortalia paſſim)
In vetitum mens prona nefas, et iniqua cupido
Sollicitet; novitaſve trahat dulcedine mirâ
Inſuetos tentare per avia paſcua calles:
Seu malint ſecum obſcuros captare receſſus,
Secreto faciles habituri in margine Muſas:
Quicquid erit, curſu pavitanti, oculiſque retortis,
Fit furtiva via, et ſuſpectis paſſibus itur.
Nec parvi ſtetit ordinibus ceſſiſſe, locumque
Deſeruiſſe datum, et ſignis abiiſſe relictis.

Quin luſu incerto cernas geſtire Minores;
Uſque adeo inſtabiles animos nova gaudia lactant!
Se ſaltu exercent vario, et luctantur in herbâ,
Innocuaſve edunt pugnas, aut gramine molli
Otia agunt fuſi, cliviſque ſub omnibus hærent.

V. 42. —ripæ ulterioris amore,] *Æn.* vi. 314:
Tendebantque manus *ripæ ulterioris amore.*

V. 45. In vetitum mens prona nefas,—] Horace, *Od.* I. iii. 25:
Audax omnia perpeti
Gens humana ruit per *vetitum nefas.*

V. 49. Secreto faciles habituri in margine Muſas:] *Hymn. ad Pana*, ver. 13:
Continuo properant *faciles* in carmina Nymphæ.

Aut aliquis tereti ductos in marmore gyros
Suſpiciens, miratur inextricabile textum;
Sive illic Lemurum populus ſub nocte choreas
Plauſerit exiguas, virideſque attriverit herbas;
Sive olim paſtor fidos deſcripſerit ignes,
Verbaque difficili compoſta reliquerit orbe,
Confuſaſque notas, impreſſaque ceſpite vota.

At Juvenis, cui ſunt meliores pectore ſenſus,
Cui cordi rerum ſpecies, et dædalus ordo,
Et tumulum capit, et ſublimi vertice ſolus,
Quæ latè patuere, oculos fert ſingula circum.
Colle ex oppoſito, flaventi campus ariſtâ
Aureus, adverſoque refulgent jugera ſole:
At procul obſcuri fluctus, et rura remotis

V. 59. —tereti ductos in marmore gyros] The miz-maze on Catharine hill. Amongſt theſe ſurmiſes upon its origin, our poet might have mentioned the tradition of its being trodden by a boy, who was confined at college during a vacation, and died of a broken heart. The ſame boy is alſo ſaid to be the author of "Domum."

V. 60. —inextricabile textum;] Virgil of the Cretan Labyrinth, *Æn.* vi. 27:

Hic labor ille domûs et *inextricabilis* error.

V. 61. ———choreas
Plauſerit exiguas, virideſque attriverit herbas;]
Æn. vi. 644:

Pars pedibus *plaudunt choreas.*

And *Georg.* iv. 12:

Decutiat rorem, et ſurgentes *atterat herbas.*

Indiciis, et disjunctæ juga cærula Vectæ:
Sub pedibus, perfusa uligine pascua dulci,
Et tenues rivi, et sparsis frondentia Tempe
Arboribus, saxoque rudi venerabile templum
Apparet, mediâ riguæ convallis in umbrâ.
Turritum, a dextrâ, patulis caput extulit ulmis
Wiccamici domus alma chori, notissima Musis:
Nec procul ampla ædes, et eodem læta patrono,

V. 73. —Vectæ:] The isle of Wight.

V. 74. —perfusa uligine pascua dulci,] *Georg.* ii. ver. 184:
At quæ pinguis humus, *dulcique uligine* læta.

V. 75. Et tenues rivi, et sparsis frondentia Tempe
Arboribus,—]

Georg. iv. ver. 19:
—*tenuis* fugiens per gramina *rivus*.

"Tempe" is used to express generally a delightful valley in *Georg.* ii. 469. and Hor. *Carm.* III. i. 24.

V. 76. —saxoque rudi venerabile templum] St. Cross hospital.

V. 78. Turritum, a dextrâ, patulis caput extulit ulmis
Wiccamici domus alma chori,—]

The College. Instead of "turritum" in these lines, the epithet at first used was "priscum;" and in the concluding line of the poem "felici" instead of "sinuoso." The present epithets were probably substituted as more picturesque than the former, which convey no distinct image to the eye.

V. 79. —notissima Musis:] Milton in *Manso.* ver. 2.—chore *notissime* Phœbi.

V. 80. Nec procul ampla ædes, et eodem læta patrono,
Ingens delubrum, centum sublime fenestris,]

The Cathedral; the nave of which was new-modelled by William of Wykeham. The second of these two lines ended, in the first

Ingens delubrum, centum ſublime feneſtris,
Erigitur, magnâque micant faſtigia mole.
Hinc atque hinc extat vetus Urbs, olim inclyta bello,
Et muri disjecti, et propugnacula lapſa;
Infectique Lares, læviſque palatia ducta
Auſpiciis. Nequeunt expleri corda tuendo,
Et tacitam permulcet imago plurima mentem.

O felix Puerorum ætas, luceſque beatæ!
Vobis dia quies animis, et triſtia vobis
Nondum ſollicitæ ſubierunt tædia vitæ!
En! vobis roſeo ore ſalus, curæque fugaces,
Et lacrymæ, ſiquando, breves; dulceſque cachinni,
Et faciles, ultrò nati de pectore, riſus!

edition, with "centum ſublime columnis," which was a miſapplication of claſſical phraſeology: it is well known that the pillars of Gothic buildings are always in the interior. The alteration not only corrected the fault, but introduced a beauty by ſubſtituting the windows, of which the long range continued from the tranſepts to the weſtern extremity of a cathedral forms one of its moſt intereſting and appropriate features. The windows in the nave of Wincheſter cathedral, *centum feneſtræ*, are part of Wykeham's improvement.

V. 85. Infectique Lares, læviſque palatia ducta
Auſpiciis.—]

The King's houſe, deſigned by Sir Chriſtopher Wren, but left unfiniſhed at the death of Charles II. at whoſe direction it had been begun.

O fortunati nimium ! Si talia conſtent
Gaudia jam pueris, Ichinum propter amœnum,
Ah! ſedes ambire novas quæ tanta cupido eſt,
Dotalemque domum, et promiſſas Iſidis undas ?
Ipſos illa licèt fœcundo flumine lucos
Pieridum fortunatos, et opima vireta,
Irriget, Iliſſo par, aut Permeſſidos amni,
Et centum oſtentet ſinuoſo in margine turres.

V. 94. O fortunati nimium !] *Georg.* ii. ver. 458 : *O fortunatos nimium*, &c.

SACELLUM COLL. SS. TRIN. OXON.

INSTAURATUM,

SUPPETIAS PRÆSERTIM CONFERENTE

RAD. BATHURST, EJUSDEM COLL. PRÆS. ET ECCLESIÆ WELLENSIS DECANO.

QUO cultu renovata dei penetralia, triſti
Dudum obducta ſitu, ſenioque horrentia longo,

Sacellum, &c.] See our Poet's *Life of Bathurſt*, pp. 64. and following; where will be found an account of this, and the other benefactions made by Dr. Bathurſt to his college. The following compliment to him in an Epilogue ſpoken at Oxford during his Vice-Chancellorſhip, is from the pen of Dryden; vol. ii. p. 340. ed. 1760.

————Him, whoſe care preſides
O'er every noble art, and every ſcience guides:
Bathurſt! a name the learn'd with reverence know,
And ſcarcely more to his own Virgil owe;
Whoſe age enjoys but what his youth deſerv'd,
To rule thoſe Muſes whom before he ſerv'd.
His learning and untainted manners too
We find, Athenians, are deriv'd to you, &c.

He was born in 1620, died in 1704, in his 84th year. The poem now before us was written in 1748, and prefixed to the *Life of Bathurſt*, about thirteen years after. "I wiſh," ſays the author in the preface to that work, "the poem required no other apology "than that of being a juvenile compoſition. It had never ſeen "the light, but in compliance with the requeſt of ſome friends, "whoſe judgment is infallible only when prejudiced by partial-"ity." P. 19. I doubt not that I ſhall have the concurrence of

Squallorem exuerint veterem, turpeſque tenebras;
Utque novam faciem, mutataque mœnia ritè
Sumpſerit inſtaurata ædes, ſpecieque reſurgens
Cœperit inſuetâ priſcum ſplendeſcere fanum,
Auſpice BATHURSTO, canimus: Tu, Diva, ſecundum
Da genium, et quales ipſi Romana canenti
Carmina, Naſonis facilem ſuperantia venam,
BATHURSTO annueras, Latios concede lepores.

Quippe ubi jam Graiis moles innixa columnis
Erigitur nitidæ normam confeſſa Corinthi,
Vitruviumque refert juſtiſſima fabrica verum;

my readers, when I ſay that the poem, ſo far from needing any apology, or requiring any allowance to be made for the age of the author, diſplays an aſtoniſhing command of Latin phraſeology and verſification, exemplified in the treatment of a moſt difficult ſubject. Beſides contributing his exertions to procure the aſſiſtance of other perſons, in this undertaking, Dr. Bathurſt himſelf expended near 3000l. to complete this and other works about the college. He alſo purchaſed the perpetual advowſon of the living of Oddington for the fellows, and conferred other gratuities. (See his life, p. 85.)

V. 13. Vitruvium—] Either Sir Chriſtopher Wren, (compare ver. 25.) who was partly concerned in building Trinity College Chapel; or Bathurſt's friend, Dr. Aldrich, the celebrated Dean of Chriſt Church, who is ſuppoſed by our poet to have been the deſigner of the original plan. See *L. of B.* p. 68, &c. One of his reaſons for this conjecture is the conformity in the ſtyle of this

Quaque, Hoſpes, vario mirabere culmina fuco
Vivida, et ornatos multo molimine muros,
Olim cernere erat breviori limite clauſum
Obſcurumque adytum; dubiam cui rara feneſtra
Admiſit lucem, rudibus ſuffuſa figuris;
Quale pater pietati olim ſacrârat avitæ
POPIUS, et rite antiquâ decoraverat arte:
At veteres quondam quicunque inſigniit aras
Tandem extinctus honos: rerum fortuna ſubinde
Tot tulerat revoluta vices, et, certior hoſtis,
Paulatim quaſſata fatiſcere fecerat ætas
Tecta ruens; quæ nunc et Wrenni dædala dextra,
Et pietas BATHURSTI æquat pulcherrima cœlo.

Verùm age, nec faciles, Hoſpes, piget omnia circum
Ferre oculos. Adſis; qualiſque ereptus ab undis
Æneas, Lybicæ poſtquam ſucceſſerat urbi,
Conſtitit artificumque manus, operumque laborem
Miratus, pictoque in pariete nota per orbem

building with that of All-Saints' Church in Oxford, "which Dr. "Aldrich is known to have deſigned, and which is eſteemed a "finiſhed ſpecimen of his acknowledged ſkill in Architecture." Ib. p. 71.

V. 28. —qualiſque ereptus ab undis, &c.] *Æn.* i. ver. 457 et ſeq.

Bella, ſub ingenti colluſtrans ſingula templo;
Non minùs et donis opulentum, et numine plenum
Suſpice majori templum, nitidoque receptus
Veſtibulo, quanti pateant ſpectacula torni
Contemplator, et oppoſitum cælamine Septum
Raro interfuſum, quali perluceat arte!
Queis inflexa modis, quo ſit perfuſa nitore
Sculptilis, et nimiùm conſpectu lubrica cedrus!
At Cancellorum non enarrabile textum,
Autumni ſpoliis, et multâ meſſe gravatum,
Occupat in medio, et binas demittit in alas
Porticus, et plexâ præfixis fronde columnis
Utrinque incubuit, penetralique oſtia fecit.
Nec ſua pro foribus deſunt, ſpirantia ſigna,

V. 35. —ſpectacula torni] The chapel is adorned with moſt elegant carved work by Gibbons.

V. 38. —quo ſit perfuſa nitore
Sculptilis, et nimiùm conſpectu lubrica cedrus!]
Hor. *Od.* I. xix. 5:
Urit me Glyceræ nitor
Splendentis Pario marmore purius.
Urit grata protervitas
Et vultus *nimium lubricus aſpici.*

V. 40. At Cancellorum non enarrabile textum,] Virg. *Æn.* viii. 625:
—Clypei *non enarrabile textum.*

V. 45. —ſpirantia ſigna,] Virg. *Georg.* iii. 34:

Fida ſatellitia, atque aditum ſervantia tantum:
Nonne vides fixos in cœlum tollere vultus,
Ingenteſque Dei monitus haurire, fideli
Et calamo Chriſtum victuris tradere chartis?
Halat opus, Lebanique refert fragrantis odorem.

Perge modò, utque acies amplectier omnia poſſit,
Te mediis immitte choris, delubraque carpe
Interiora inhians; quæque obvia ſurgere cernis
Pauliſper flexo venerans altaria vultu,
Siſte gradum, atque oculos refer ad faſtigia ſumma.
Illic divinos vultus, ardentiaque ora,
Nobilis expreſſit calamus, cœlumque recluſit.
In medio, domitâ jam morte, et victor, Ieſus
Ætherium molitur iter, nebuliſque coruſcis
Inſiſtens, repetit patrem, intermiſſaque ſceptra.
Agnoſco radiis flagrantia tempora denſis,

Stabunt et Parii lapides, *ſpirantia ſigna*.
Æn. vi. 847. *ſpirantia* æra; our poet *On the Birth of the Prince of Wales*; "*breathing* braſs." Ver. 73.

V. 50. Halat opus, Lebanique refert fragrantis odorem.] Virgil cloſes a paſſage in the ſame manner, *Georg.* iv. 169:
Fervet *opus*, redolentque thymo *fragrantia* mella.

V. 57. —cœlumque recluſit.] Virgil, of the Sun,
—*cœlumque* æſtivâ luce *recluſit*. *Georg.* iv. 52.

Vulneraque illa (nefas!) quæ ligno maxima fixus
Victima ſuſtulerat fatali: innubilus æther
Deſuper, et puræ vis depluit aurea lucis.
At vario, per inane, dei comitatus, amictu
Cæleſtes formæ, fulgentque inſignibus alis.
Officio credas omnes trepidare fideli;
Pars ſequitur longè, veneraturque ora volantis,
Pars aptare humeros Divo, et ſubſternere nubes
Purpureas, caroque oneri ſuccedere gaudent

V. 62. —ligno maxima fixus
Victima—]
Georg. ii. 145:
——*maxima* taurus
Victima.

V. 63. —innubilus æther
Deſuper,—]
Lucretius, in a moſt beautiful deſcription,
——ſemperque *innubilus æther*
Integit, et large diffuſo lumine ridet.

V. 65. —dei comitatus—] *Æn.* xii. 335:
——circumque atræ formidinis ora,
Iræque, inſidiæque, *dei comitatus*, aguntur.

V. 66. —fulgentque inſignibus alis.] *Georg.* iv. 82:
Ipſi per medias acies *inſignibus alis*, &c.

V. 67. Officio credas omnes trepidare fideli:] *Æn.* viii. 691:
Alta petunt: pelago *credas* innare revulſas
Cycladas, &c.

V. 70. —caroque oneri ſuccedere gaudent] Æneas of himſelf and his father, *Succedo*que *oneri*. *Æn.* ii. 723. See alſo xi. 550. of Metabus and Camilla, *caroque oneri* timet.

Certatim, pariterque juvant augentque triumphum.

Nec totum in tabulâ eſt culmen: quà cœrula clauſit
Extrema, atque oras picturæ muniit aurum,
Protinus hinc ſeſe ſpecies nitidiſſima rerum
Utrinque explicuit, cæmento ducta ſequaci.
Tali opifex facilem maſſam diſponere tracta
Calluit, argillæ ſecernens uvida fila
Mobilis, ut nullas non ſint induta figuras
In quaſcunque levis digitus diducere vellet.
Nec confuſus honos operi; ſecretaque rite
Areolam ſculptura ſuam ſibi vindicat omnis.
Prima ipſam niveo, circumque ſupraque, tabellam
Prætexit, ſinuans alterna volumina, plexu,
Frondeaque intortos producit fimbria gyros.
Hinc atque hinc patulæ pubeſcunt vimina palmæ
Vivaces effuſa comas, intextaque pomis
Turgidulis, varioque referta umbracula fœtu,

V. 83. —ſinuans alterna volumina,—
Frondeaque intortos producit fimbria gyros.]
Virgil of an horſe, *Georg.* iii. 191:
Carpere mox *gyrum* incipiat, gradibuſque ſonare
Compoſitis, *ſinuetque alterna volumina* crurum.

Cui pleno invideat ſubnitens Copia cornu:
Hac procuduntur flores, pulcherrima ſerta,
Qualia vere novo peperit cultiſſimus hortus;
Queis vix viva magis, meliuſve effingere novit,
Dextera acu pollens, calathiſque aſſueta Minervæ,
Omnes illa licèt, quot parturit Enna, colores
Temperet, expediens variis diſcrimina filis,
Atque auro rigeat dives ſubtemen et oſtro.
At ne aciem deflecte, tuendi captus amore.
Aſpicis, ut diam nubes reſecare columbam,
Suppoſitis fecitque opifex allabier aris?
Hanc circum et Chriſti fatum referentia, ſævæ
Inſtrumenta artis, magnique inſignia Lethi,
Addidit; informes contortâ cuſpide clavos,
Sanguineas capitis ſpinas, crepitantia flagra,
Ipſam etiam, quæ membra Dei morientis, et ora
Heu! collapſa, Crucem, mundique piacula geſſit.

At quà marmoreis gradibus ſe myſtica menſa
Subrigit, et dives divini altare cruoris,

V. 92. Dextera acu pollens, calathiſque aſſueta Minervæ,] Virgil of Camilla:

—Non illa colo *calathiſve Minervæ*
Femineas *aſſueta* manus. *Æn.* vii. 805.

V. 95. Atque auro rigeat dives ſubtemen et oſtro.] *Æn.* xi. 72:

—Veſtes, *auro*que *oſtro*que *rigentes*.

V. 106. —dives divini altare cruoris,] A jingle of ſounds, which ſhould have been avoided.

En, qualis murum a tergo præcinxit amictus,
Cedrinæque trabes, adverſique æmula Septi
Materies, pariterque potentis conſcia torni.
Verum ipſos evade gradus, nec longiùs abſtes,
Quin propiore oculo, cupidique indagine viſûs,
Angliaci explores divinum opus Alcimedontis:
Ne tenues formæ fugiant, et gratia ligni
Exilis, pereantque levis veſtigia ferri
Mollia, ſubtiliſque lepos intercidat omnis.
Quis fabri dabit inſidias, arcanaque fila,
Rimari! Retinent quæ vincula textile buxum,
Et quales cohibent ſuſpenſa toreumata nodi!
Hinc atque hinc creſcit foliorum penſilis umbra,
Et partita trahit pronas utrobique corollas,
Maturiſque riget baccis, et germina pandit:
Quales e tereti dependent undique trunco

V. 112. Angliaci explores divinum opus Alcimedontis :] Gibbons. See Virg. *Ecl.* iii. 37 :

—cælatum *divini opus Alcimedontis.*

V. 117. —textile buxum,] The whole of this paſſage has great elegance, the expreſſion "*textile* buxum" is peculiarly neat and terſe. It conveys the ſame idea, more largely expreſſed before in *Verſes to Sir Joſ. Reynolds*, ver. 20. where ſee the note. Virgil in *Georg.* ii. 449. has "torno *raſile* buxum," which epithet out poet has below, ver. 128. uva *raſilis.*

V. 125. Quales e tereti dependent undique trunco
Undantes hederæ, et denſis coma fœta corymbis.]

Compare Virgil, *Ecl.* iii. 38:

Lenta quibus torno facili ſuperaddita vitis
Diffuſos *hederâ* veſtit pallente *corymbos.*

Undantes hederæ, et denſis coma fœta corymbis.
Inter opus pennatarum paria alma cherubûm
Ambroſios lucent crines, impubiaque ora.
In ſummo veneranda calix, inciſaque meſſis
In ſpicam induitur, turgenteſque uva racemos
Raſilis explicuit, ſacræ libamina cœnæ.
Tale decus nunquam impreſſit candenti elephanto,
Non Pario lapidi, non flavo Dædalus auro,
Quale faber buxo, gracilique in ſtipite luſit.

En verò, tumulum ingentem quà proxima clauſit
Teſtudo, priſcæ effigies, et buſta propinquis
Non indigna aris! Salve, ſanctiſſime POPI!
Nunc ultro ad cineres ipſius et oſſa parentis
Adſumus: O ſalve! neque enim, pater optime, credo,

V. 125. Ambroſios crines,] The ἀμβρόσιαι χαῖται of Homer, and *ambroſiæ comæ* of Virgil.

V. 129. Tale decus nunquam impreſſit candenti elephanto,
Non Pario lapidi, non flavo Dædalus auro,]
Compare *Æn.* i. 596:
Quale manus addunt ebori decus, aut ubi *flavo*
Argentum, *Pariuſve lapis* circumdatur *auro*.
In *Æn.* vi. 895. occurs "*candenti elephanto*."

V. 135. Nunc ultro ad cineres ipſius et oſſa parentis
Adſumus:]
From *Æn.* v. 55.

Elyſias inter ſedes, divoſque repôſtus,
Et cum dilecto ducens dia otia MORO,
Negligis ulteriora pii monumenta laboris,
Alterius monumenta manûs, et non tua dona.
Alme Parens, ſalveto! Tuum eſt veſtigia vulgi
Quod fugiam: Tu das inopis crudelia vitæ
Tædia ſolari, afflictis ſpes unica rebus,
Et finis Aonidum viridantes ire per hortos.
Te, pater, et fidâ tua facta reponere mente,
Et memor aſſiduas tibi ritè reſolvere grates,
Ora puer dubiâ ſignans intonſa juventa,

V. 137. Elyſias inter ſedes, divoſque repôſtus,] In the former part of this line there is a ſeeming impropriety in ſuch an application of claſſical phraſeology, connected as it is with the falſe notions of heathen mythology. The latter expreſſion is not unſuitable to thoſe of Scripture. Milton alſo had before ſpoken in the ſame ſtrain:

Ipſe ego cœlicolûm ſemotus in æthera *divûm*, &c.
Manſ. ver. 95.

And again in *Epitaph. Damonis:*

Heroumque animas inter, *divoſque* perennes,
Æthereos haurit latices, et gaudia potat
Ore ſacro. Ver. 205.

But Milton has alſo more than once improperly uſed the language of heatheniſm in his Latin poems, on ſimilar ſubjects to that before us. See, for inſtance, *Silv. lib. in obitum procancell.*

V. 138. Et cum dilecto ducens dia otia Moro,] Sir Thomas More, a particular friend of Sir T. Pope. The whole of this paſſage is highly intereſting, and does credit to the feelings and character of the author.

V. 147. Ora puer dubiâ ſignans intonſa juventa,] Virg. *Æn.* ix. 181:

Conſueram, primis et te venerabar ab annis.
Nec vano augurio ſanctis cunabula Muſis
Hæc poſuiſti olim, nec ſpes fruſtrata fefellit
Magna animo meditantem, et præmia larga ferentem:
Unde tot Aoniâ ſtant ordine tempora lauro
Velati, donoque æternæ frondis Alumni.
ALLENI rerum reſerans abſtruſa ſenectus,
Et torquere ſagax rationis lucida tela

Ora puer prima *ſignans* intonſa *juventa.*

In the "*Inſcriptionum Delectus,*" No. xxxv. we have the ſame epithet as in the text:

Ora puer *dubiæ* ſignans lanugine veſtis.

V. 154. Alleni] Thomas Allen, or Alleyn; a native of Utoxeter, Staffordſhire; was admitted Scholar of Trinity College in 1561, (ſix years after the foundation) and Fellow in 1565. He reſigned his fellowſhip in 1570, being unwilling to take orders, and poſſibly having ſome ſecret attachment to Popery. He is deſcribed by Selden as "omni eruditionis genere, ſummoque "judicio ornatiſſimus; celeberrimæ Academiæ Oxon. decus infig-"niſſimum:" and by Camden as "plurimis et optimis artibus "ornatiſſ." "His ſufficiencies in the Mathematic Science being "generally noted, (ſays Wood, in addition to theſe and other teſti-"monies to his character) he was thereupon accounted another "Roger Bacon, which was the reaſon why he became terrible to "the vulgar, eſpecially to thoſe of Oxon, who took him to be a "perfect Conjuror." (*Athen. Oxon.* i. 575.) He gave a picture of himſelf to the then Preſident of Trinity College, and his ſucceſſors.

V. 155. ——rationis lucida tela] Lucret. i. 128:

——*lucida tela* diei.

Omnia CHILVORTHUS, patrioſque recludere ritus
SELDENUS ſolers, et magnificus SHELDONUS,
Et juga DENHAMIUS monſtrans ignota camenis:

V. 156. ——Chilvorthus—] Chillingworth. See *Triumph of Iſis*, ver. 175. note.

Ibid. ——————patrioſque recludere ritus
Seldenus ſolers,]
Triumph of Iſis, ver. 176:
And *Selden ope the rolls* of ancient *lore.*

It is ſomewhat ſtrange that, if Selden was not a member of Trinity College, Warton ſhould have conſidered him as ſuch, not only here, but in his *Life of Bathurſt*, p. 86. note. But I find nothing to contradict what is ſtated in my note on the above from *The Triumph of Iſis.*

V. 157. ——magnificus Sheldonus,] Gilbert Sheldon became a Commoner of Trinity College in 1613; Fellow of All Souls in 1622, and Warden in 1635: Biſhop of London, 1660; Archbiſhop of Canterbury, 1663; (in both of which ſtations he ſucceeded Dr. Juxon) Chancellor of Oxford in 1667. He is worthily ſtyled magnificus. Beſides various donations to Trinity Colleges in Oxford and Cambridge, and to other ſocieties, he built the Theatre in Oxford, at an expence of 16,000l. independently of 2000l. which he gave in addition to buy lands, worth at that time 100l. per annum, to keep it in repair.

V. 158. Et juga Denhamius monſtrans ignota camenis:] A proper and diſtinguiſhing compliment, if we conſider with Dr. Johnſon that Denham was, at leaſt amongſt us, the author of a ſpecies of compoſition, which may be called local poetry. Denham was a native of Ireland, though he was early brought over to England, where he received his education. It ſeems that he was not at all eſteemed at Trinity College, at which he was entered a Gentleman Commoner in 1631. "But being looked upon as a "ſlow and dreaming young man by his ſeniors and contemporaries, "and given more to cards and dice than his ſtudy, they could

Tuque etiam, BATHURSTE, potens et mente manuque
Palladis exercere artes, unàque tueri.
Ergo tibi quoties, POPI, ſolennia vota
Ritè rependamus, proprioſque novemus honores,
Tuque etiam ſocias, BATHURSTE, merebere laudes,
Diviſum decus, et lauro cingêre ſecundâ.—
Nec te ſola Tuum, licèt optima cura, ſacellum
Occupat: en! prope plura facis, nec diſpare ſumptu,
Atria moliris ritu concinna recenti,
Summiſſas propter ſedes; majoraque mandas
Ipſius incrementa domus, reficiſque Penates.

Sic ubi, non operoſa adeo primordia faſſus,
Romulus exiguam muro concluſerat urbem,
Per tenues primò plateas arx rara micare,

" never then in the leaſt imagine, that he could ever enrich the " world with his fancy, or iſſue of his brain, as he afterwards did." (Wood's *Athen.* ii. 422.) Wood deſcribes *Cooper's Hill*, the poem alluded to in the text, as a poem, which for the majeſty of the ſtile is, and ever will be, the exact ſtandard of good writing: Hence poſſibly Pope's character of him expreſſed in the epithet " *majeſtic* Denham." *Windſ. For.* ver. 271.

V. 172. Per tenues primò plateas arx rara micare,
Ipſaque ſtramineo conſtabat regia culmo;]
Æn. viii. 654:
*Romuleo*que recens horrebat *regia culmo*.

Ipſaque ſtramineo conſtabat regia culmo;
At poſtquam Auguſtus rerum ſucceſſit habenis,
Continuò Parii lapidis candentia luce
Tecta refulſere; et Capitolî immobile ſaxum
Vertice marmoreo ſtetit, et laquearibus aureis.

Virgil alſo is the authority for the contraſt in the text:

Quum *muros arcem*que procul, ac *rara* domorum
Tecta vident, quæ nunc Romana potentia cœlo
Æquavit, tum res inopes Evandrus habebat. *Ib.* ver. 98.

But ſee Ovid's *Faſti*, where Mars is introduced ſpeaking,

Quæ fuerit *noſtri*, ſi quæris, *regia nati*,
Adſpice de cannâ *ſtraminibuſ*que domum:
In ſtipulâ placidi carpebat munera ſomni. *Lib.* iii. 183.

V. 177. Vertice marmoreo ſtetit,] See Suetonius in *Vit. Auguſt.* c. 28. "Urbem neque pro majeſtate imperii ornatam, et inunda-"tionibus incendiiſque obnoxiam, excoluit adeo ut jure ſit glori-"atus, *marmoream* ſe relinquere, quam lateritiam accepiſſet." The *Capitoli immobile ſaxum* is in *Æn.* ix. 448. and *laquearibus aureis* in i. 730.

IN OBITUM

CELSISSIMI ET DESIDERATISSIMI

FREDERICI,

PRINCIPIS WALLIÆ.

(1751.)

SIT, Gulielme, tuum meditari Martia facta,
Turbataſque acies; ſit fas oſtendere lauros,
Anglia quas ſervata tibi, quas Gallia reddit
Devicta, et partos haud uno ex hoſte triumphos;
Nec minor interea eſt Brunſvicî a ſtemmate miſſis
Gloria Principibus, cognoſcere munera pacis
Mitia, Palladiaſque domi mirarier artes,
Et quos civilis docuit ſapientia mores.

Heu talis, Frederice, fuiſti! et Te quoque, dignæ
Principe pacifero, velabunt tempora frondes;

V. 10. ——velabunt tempora frondes;] *Sacell. Coll. Trin.* ver. 152:

Unde tot Aoniâ ſtant ordine *tempora* lauro
Velati, donoque æternæ *frondis* alumni.

From Lucret. iv. 5:

Unde prius nulli *velarunt tempora* muſæ.

Et Te magna manent, quanquam haud operoſa, tropæa :
En tibi (regales quâ non inſignior ulla
Veſtit palma comas) ut lætos pandat honores,
En tibi felicis quæ copia creſcat olivæ !

Ergo utcunque Tibi diſpoſtas cernere turmas
Non, Frederice, fuit cordi, atque in murmura Martis
Haud placuit ſublime armis fulgentibus ire ;
Quin Te divini correptum ruris amore
In juga Cliſdenæ multâ frondentia fago,
Seu Thameſin propter, dilecta per otia Kevæ
Convallem in riguam, Muſæ, tua cura, ſolebant
Ducere Pierides, ſoliſque recondere ſylvis.
Nec tacitas inter reptaſti inglorius umbras ;
Quin patriæ placidâ meditans in mente ſalutem,
Quærere conſueras, fuerit quæ regia virtus,

V. 17. ——armis fulgentibus] *Æn.* ii. 749 :
Ipſe urbem repeto, et cingor *fulgentibus armis.*

V. 18. Quin Te divini correptum ruris amore] *Georg.* i. 168 :
Si te digna manet *divini* gloria *ruris.*

V. 21. ——Muſæ, tua cura,] Virg. *Ecl.* i. 58. raucæ, *tua cura,* palumbes, & *Ecl.* x. 22. *tua cura,* Lycoris.

V. 22. ——ſoliſque recondere ſylvis, &c.] Compare *Æn.* vii. 776 :
Solus ut in *ſylvis* Italis *inglorius* ævum
Exigeret.

Quæ Mens, quique animi regem decuêre Britannum,
Promiſſo invigilans regno, ſceptriſque futuris.

Qualis, qui Curibus parvis et paupere terrâ
Miſſus erat Princeps, ſanctos ſub nocte ſilenti
Ceſſerat in lucos: aderat pia Diva miniſtrans
Conſilia Ægeria; incultam queis legibus urbem,
Effrenos regeret quâ relligione Quirites,
Quâ dextrâ imperii rigidas torqueret habenas.

Quid referam, ut ſtudio pollens Fredericus in omni
Interea digito citharam calleret eburnam
Artifici pulſare, et ſuaves edere cantus,

V. 28. Qualis, qui Curibus parvis et paupere terrâ
Miſſus erat Princeps,—]

Numa, of whom Virgil ſpeaks in *Æn.* vi. 811:

———primus qui *legibus* urbem
Fundabit, *Curibus parvis et paupere terra*
Miſſus in imperium magnum.

V. 29. ——ſub nocte ſilenti] *Æn.* iv. 527.

V. 35. Interea digito citharam calleret eburnam
Artifici pulſare, et ſuaves edere cantus,]

Æn. vi. 645:

Necnon Threicius longa cum veſte ſacerdos
Obloquitur numeris ſeptem diſcrimina vocum,
Jamque eadem *digitis*, jam pectine *pulſat eburno*.

Quis Thameſis mediis ſtupefactus conſtitit undis?
Haud fruſtra heroum meliora exempla ſecutus,
Quorum fama vetus per terras diditur omnes:
Nec fuit indignum Æacida, dum mœnia Trojæ
Inſignis quateret clypeo, et cæleſtibus armis,
Tædia ſolliciti ſecum teſtudine belli
Solari Aoniâ, et duros mulcere labores.
Nec Tu, Thebanæ gentis fortiſſime ductor,
Dedignatus eras divini munera cantûs;
Leuctrenſi quanquam devinctus tempora lauro.

. . . . . .

Quid memorem, Phœbi fuerant ut ſemper apud Te
Munera, Lauri vis, et ſuave rubens hyacinthus?
O pater, O præſens numen, Frederice, poetis!
Ut tibi Calliope Permeſſi inſperſa liquore

V. 39. Quorum fama vetus per terras diditur omnes:] *Æn.* viii. 132:

——tua *terris dicta fama.*

V. 44. Nec Tu, Thebanæ gentis fortiſſimi ductor,] Epaminondas, *Æn.* viii. 513:

Ingredere, O Teucrum atque Italum *fortiſſime ductor.*

V. 47. Quid memorem, Phœbi fuerant ut ſemper apud Te
Munera, Lauri vis, et ſuave rubens hyacinthus?

Virgil, *Ec.* iii. 62:

Et me Phœbus amat; *Phœbo* ſua *ſemper apud me*
Munera ſunt, *lauri, et ſuave rubens hyacinthus.*

V. 49. —O præſens numen, Frederice, poetis!] *Georg.* i. 10:

Et vos, agreſtum *præſentia numina* Fauni, &c.

Monſtravit nemora, et formoſæ jugera Cirrhæ;
Ut cupidum Pindi immiſit rorantibus antris,
Antiquæ felicem et laudis et artis alumnum?
Talibus Auſpiciis et tanto Principe fretum,
Quid mirum eſt Tempeſtates mutabilis anni
Thomſonum tam jucundo ceciniſſe lepore,
Horrida quid meditetur Hyems, quæ purpureum Ver
Germina progeneret, quas frondes explicet Æſtas,
Et quantis Autumni exultet pampinus uvis?

. . . . . .

O (quin fata obſtant!) ſi nunc foret ipſe ſuperſtes!
Munifici deſiderio perculſus Amici,
Quam memori officio fudiſſet nobile carmen;
Quam Tibi Pierio decorâſſet funera fletu,
Triſte miniſterium haud humili molitus honore!
Quam bene lecta Tibi ſtudio, Frederice, fideli
Ferret in exequias variarum dona roſarum,
Et digna auguſtis inſpergi ſerta ſepulchris!

V. 53. Antiquæ ſelicem et laudis et artis alumnum?] *Georg.* ii. 174:

——— tibi res *antiquæ laudis et artis*
Ingredior.

V. 54. Talibus Auſpiciis, &c.] See *Elegy on the Death of Frederic*, and the laſt note upon it.

V. 64. Triſte miniſterium] *Æn.* vi. 223.

Interea tenues tumulo quas, impare Musâ,
Mittimus inferias, non duro respice vultu,
Parce pio vati, et faveas levioribus ausis.
Quin mihi suprenum fas sit dixisse, Valeto;
O longùm, Frederice, valeto; O inclyte Princeps
O valeas, frustra Angliaci diadematis hæres!
Nec sanè accepit gravius, propiusve medullis,
Per fastos tot retro, infelix Anglia vulnus;
Ex quo, Cressiaci media inter festa triumphi,
Atque Equitum antiquo socialia prandia ritu,
Ante diem Edvardus cecidit; fluitantia latè
Vexilla, et fusos quæ fecerit acer in armis,
Vinsoriæ ostentant sedes, perque Atria longa
Regificæ exultant spoliis victribus arces.

V. 70. Parce pio vati, et faveas levioribus ausis.] *Æn.* i. 526:

Parce pio generi, et propius res adspice nostras.

V. 72. Atque Equitum antiquo socialia prandia ritu,] The institution of the Order of the Garter, with allusion to Arthur's Knights of the round table. Compare Milton, in *Mansus*, 82:

Aut dicam invictæ *sociali* fœdere mensæ
Magnanimos heroas.

EPIGRAMMATA.

IN HORTO SCRIPT.

VOS O quæ ſociis plicata ramis
Ulmi brachia panditis gemellæ,
Horti deliciæ, decuſque parvi!
Dum vicina apium cohors per herbas
Fragrantes medio ſtrepit ſub æſtu,
Fraternis tueamini magiſtrum
Vos ſub frondibus, Attici leporis
Auctores Latiive lectitantem;
Luſtrantemve oculo licentiori
Colles oppoſitos, aprica rura,
Latè undantibus obſitos ariſtis,
Tectoſque aeriis ſuperne fagis.

In Horto Script.] At Wynſlade, the reſidence of his brother. See *Ode to a Friend*, and the firſt *Sonnet*.

EPITAPHIUM.

CONJUX chara vale! tibi Maritus
Hoc pono memori manu ſepulcrum:
At quales lacrymas tibi rependam,
Dum triſti recolo, Suſanna, corde,
Quàm conſtans, animo neque impotente,
Tardi ſuſtuleras acuta lethi,
Me ſpectans placidis ſupremùm ocellis!
Quòd ſi pro meritis vel ipſe flerem,
Quo fletu tua te relicta proles,

Epitaphium.] The ſubject of this elegant and truly claſſical epigram was Suſannah, firſt wife of Peter Serle, Eſquire, of Little Teſtwood, in the pariſh of Eling, Hants. It is inſcribed with ſome variations, in the pariſh-church of Eling, on a plain marble tablet; above which on a pedeſtal is a female buſt, and below the arms of Mr. Serle and his wife, by which ſhe appears to have been of the family of Sir ——— Stonhouſe, Bart. of Berkſhire. The monument bears the name of M^r. Ryſbrack. She died on the 15th of November, 1753, in the thirtieth year of her age. Mr. Warton in return for this epitaph received an acknowledgment from Mr. Serle of 50, or 100 guineas.

V. 7. Me ſpectans placidis ſupremùm ocellis!] Tibullus, *El.* I. i. 59:

Te ſpectem, ſuprema mihi cum venerit hora,
Te teneam moriens deficiente manu.

Proles parvula, ritè proſequetur,
Cuſtodem, ſociam, ducem, parentem ?
At quorſum lacrymæ ? Valeto raræ
Exemplum pietatis, O Suſanna !

APUD HORTUM JUCUNDISSIMUM WINTONIÆ.

SI qua eſt gratia rivuli perennis,
Ripas qui properat loquax per udas;
Si quis gramineo nitor vireto,
Raſiſve in ſpatiis quid eſt amœni;
Aut ſiquod, fruticum tenellulorum,
Raris faſciculis et hinc et inde
Frondentum, tenues breveſque ſylvæ,
Poſſint pandere dædali coloris;
Quin, ſi floribus, angulos per omnes,
Quod dulcedinis eſt ſine arte ſparſis;
Cum crebris ſaluberrimis et herbis;
Hunc, hoſpes, lepidum putabis hortum.
At nec deliciæ, licet ſuäves,
Tales te poterint diù tenere,

V. 2. —loquax] Hor. *Od.* III. xiii. 15:

——————unde *loquaces*
Lymphæ deſiliunt tuæ.

Gray has uſed the figure in Engliſh poetry:

Or pore upon the brook, that *babbles* by.

V. 4. Raſiſve in ſpatiis] Milton, *Il Penſ.* ver. 66:

On the dry ſmooth-*ſhaven* green.

V. 11. —ſaluberrimis] I would willingly bring authority for ſhortening the ſecond ſyllable of this word; but I fear that is unexceptionably long.

Quin mirabere, quæ micant utrinque
Tecta ingentia, maximumque templum,
Antiquumque larem decus camenis.
Hac dum proſpicias, jugi ſacrati
Sub clivo ancipiti, domus ſuperbæ
Olim, fragmina vaſta, dirutaſque
Arces; ah memor, hoſpes, eſto, ut ipſæ,
Quas nunc egregio vides decoras
Cultu, et magnificas, utrinque moles,
Mox traxiſſe queant parem ruinam,
Et muſco jaceant ſituque plenæ;
Quamvis utraque Wiccamus beatus
Diti fecerit auxeritque ſumtû,
Te, Phœbi domus alma; teque templum,
Centum ſurgere juſſerit columnis.

V. 16. —maximumque templum,] The Cathedral.

V 17. Antiquumque larem decus camenis.] The College.

V. 18. —jugi ſacrati, &c.] St. Giles's hill; at the foot of which are the remains of Wolveſey Palace, formerly the magnificent reſidence of the Biſhops of Wincheſter.

IN SOMNUM.

SOMNE veni, et quanquam certiſſima mortis
imago es,
Conſortem cupio te tamen eſſe tori!
Huc ades, haud abiture cito: nam ſic ſine vita
Vivere, quam ſuave eſt, ſic ſine morte mori.

In Somnum.] This inſcription is ſaid to have been intended to be placed under a ſtatue of Somnus, in the garden of the late James Harris, Eſq. of Saliſbury. It has been aſcribed to Mr. Warton, and accordingly has a place here, though I cannot vouch for its authenticity. Indeed, to ſay the truth, I ſuſpect it to have been not written by him, as it approaches more nearly to the antithetical modern ſtyle, than that of the purer Greek models.

Since writing the above, I have obſerved that this inſcription is printed in Headley's *Beauties of Ancient Poetry*, vol. ii. p. 164. and is ſaid to be in the original ſpirit of the Greek epigram; to which opinion I cannot accede. Mr. Headley adds, "It may be neceſ-"ſary to inform ſome readers, that they are written by the pre-"ſent Poet-laureat." This as coming from a member of Trinity College, and a friend of Mr. Warton, is no deſpicable authority: but Dr. Warton, in a letter to his ſiſter, of which an extract is now lying before me, obſerves that "he doubts much of the Latin "verſes for Mr. Harris, having never heard of them."

Qui fit, Mæcenas, &c.

CUM Juvenis noſtras ſubiit novus advena ſedes,
Continuo POPI præmia magna petit:
Deinde potens voti quiddam ſublimius ambit,
Et ſocii lepidum munus inire cupit:
At ſocius mavult tranſire ad rura ſacerdos;
Arridetque uxor jam propriique lares;
Ad rus tranſmiſſo, vitam inſtaurare priorem
Atque iterum POPI tecta ſubire juvat.
O pectus mire varium et mutabile! cui ſors
Quæque petita placet, nulla potita placet.

Qui fit, Mæcenas, &c.] Theſe are the original verſes on which *The Progreſs of Diſcontent* was founded.

The four following Copies of Verſes have lately come into my poſſeſſion through the kindneſs of a Gentleman, who has good authority for aſſerting that they are the compoſitions of Mr. Warton. They appear to be written for the ſame purpoſe as the verſes publiſhed under the title of "Carmina Quadrageſimalia."

An Locus conveniat locato?

Affirm.

PROGENIEM philomela parit, quà populus antro
Incubat, et tremulis frondet opaca comis.
Nidum humili in culmo ſolers ſuſpendit alauda,
Alâ agili ad ſummum mox reditura polum.
Culmine prærupto, vaſtique in culmine montis
Non adeunda ales regius ova fovet.
Antiquas inter corvorum exercitus ulmos
Maxima de fragili vimine tecta locat.
At tremula obtexit parituræ umbracula cygno
Ripas lenta ſalix propter arundineas.
Antiqui coryli muſcoſo in ſtipite, pullos,
Avia ſylvarum per loca, turdus alit.
Ante fores tenet ova domeſticus hoſpes, hirundo,
Et mirâ appenſum temperat arte lutum.

Quà candent verno ſpineta virentia flore,
Garrula, muſcoſum ponis, acanthi, larem.
Quæque ſuas volucris novit ſibi ſumere ſedes,
Novit et in propriis progenerare locis.

An ſimplex Apprehenſio ſemper vera?
Affirm.

Cui ſurdas longæva ætas obſtruxerat aures,
Poma, ſatis pueris cognita, vendit anus.
Huic quidam occurrens, Quota, dixerit, hora diei eſt?
Poplite flexo, "Obolis quatuor," inquit anus.
Deceptam agnoſcens, iterum rogat ille; "Ne-
"garem,
Reſpondit, "fratri vendere plura meo."
Bile tumens tonat ille, Aut dic, aut accipe calcem:
"Si tu non dederis, vir bone, qui det, erit."

An omne Corpus componatur?
Affirm.

Tam ſuavi teneræ pubeſcens flore juventæ
En per membra aperit quale Corinna decus!
Flaventes nitido ſunduntur vertice crines,
Et veſtit molles purpura viva genas:

Tum teretem pandit niveæ cervicis honorem,
Quale ſub artifici pollice ſplendet ebur:
Aſpice cæruleoſque oculos, atque humida labra,
Qualis mane recens ſpargitur imbre roſa:
Candenteſque humeros, et lævia pectora jactat,
Quæ non Phidiaco marmore ficta Venus:
Mille unà coeunt Veneres; formæque lepore
Non ſine multiplici, pulchra puella nites.

NOSCE TEIPSUM.

Arripuit Martis galeam clypeumque Cupido,
Atque viri pugnax induit arma puer.
Mox Veneri occurrens, En quantus pectore ſurgo!
En lorica mihi martia! mater, ait:
Haud opus eſt armis, fili, dea dixit, ahenis,
Vulnera ſæva ſatis figit inermis Amor.

GRÆCA ATQUE ANGLICA

QUÆDAM

LATINE REDDITA.

HOMERI HYMNUS AD PANA.

EN! tibi, Pan, ſummi colles, et maxima parent.
Culmina, præcipiteſque nivali vertice rupes.
Tu pater, incedens virgulta per avia, mentem
Oblectas lapſu fluviorum lenè cadentûm.
Sive errare velis per vaſta cacumina, magni

Homeri Hymnus ad Pana.] Theſe verſes are not to be conſidered as a cloſe tranſlation of the elegant Hymn to Pan attributed to Homer: ſome of the thoughts are not to be found in the original; whilſt others, which occur in the original, are omitted here: in particular the Greek has one lively ſtroke, the omiſſion of which is to be regretted. Homer, ſpeaking of Pan fluſhed with ſucceſs in the chace, deſcribes him ὀξια δερκομενος. This is the ſtroke of a painter. Warton however has it in *Mons Catharinæ*, ver. 39:

—oculis ſubito micat *acribus* ignis
Lætior.

V. 2. —præcipiteſque nivali vertice rupes.] *Æn.* xii. 702:

——gaudetque *nivali*
Vertice ſe attollens pater Appenninus ad auras.

V. 3. —virgulta per avia,—] *Georg.* ii. 328:

Avia tum reſonant avibus *virgulta* canoris.

Ibid. —mentem
Oblectas lapſu fluviorum lenè cadentûm.]

Lucret. ii. 361:

Nec teneræ ſalices, atque herbæ rore vigentes,
*Flumina*que ulla queunt ſummis *labentia* ripis
Oblectare animum.

In the verſion of Pindar's firſt Pyth. "*oblectat* corda."

Unde procul patuêre greges, atque otia dia
Paſtorum; capreaſve agites indagine densâ,
Seu redeas ſqualkens variarum cæde ferarum.
At ſimul ex alto ſubluxit veſper Olympo,
Tale melos ſuavi diffundis arundine, quale
Non, Philomela, facit, quoties frondentibus umbris
Abdita, vere novo, intêgrat miſerabile carmen.
Continuo properant faciles in carmina Nymphæ,
Inſtaurantque choros; ſaltantibus adſonat Echo.
In medio Deus ipſe inflexos orbibus orbes

V. 6. ——otia dia
Paſtorum;—]

Lucret. v. 1385:

Avia per nemora, ac ſylvas ſaltuſque—
Per loca *paſtorum* deſerta, atque *otia dia.*

And ſee *Sacellum Coll. Trin.* &c. ver. 138:

Et cum dilecto ducens *dia otia* Moro.

V. 11. Non, Philomela, facit, quoties frondentibus umbris
Abdita, vere novo, intêgrat miſerabile carmen.]

Milton's *Elegy in adventum veris*, ver. 25:

Tu, *Philomela*, tuos, *foliis adoperta novellis*,
Inſtituis modulos, dum ſilet omne nemus.

In *Georg.* iv. 514. *miſerabile carmen integrat.* I conceive that *facit* in the text is objectionable.

V. 14. Inſtaurantque choros;—] Virgil of Apollo, *inſtauratque choros. Æn.* iv. 145.

V. 15. In medio Deus ipſe inflexos orbibus orbes
Inſequitur,—]

Æn. v. 583:

Inde alios ineunt curſus, alioſque recurſus

Inſequitur, quatiens maculoſæ tegmina lyncis:
Sub pedibuſque croci creſcunt, dulceſque hyacinthi,
Floribus et variis viridis diſtinguitur herba.
Intereà cecinêre Deûm primordia priſca:
At primùm dixêre, ut, Divûm nuntius HERMES
Venerit Arcadiæ fines, pecoriſque feraces
Formoſi campos, et prata recentia rivis.
Quà nunc illi aræ, quà ſtant Cyllenia templa.
Illic, divino licèt ingens eſſet honore,

Adverſis ſpatiis, alterniſque *orbibus orbes*
Impediunt.

V. 16. —quatiens maculoſæ tegmina lyncis:] *Æn.* i. 323:
Succinctam pharetra et *maculoſæ tegmine lyncis.*
The image conveyed by "quatiens" is not in the original. But compare Lucretius, ii. 632. of the Curetes, dancing,
Terrificas capitum *quatientes* numine criſtas.
And iv. 591. of Pan,
Pinea ſemiferi capitis velamina *quaſſans.*

V. 18. Floribus et variis viridis diſtinguitur herba.] Lucr. v. 1395:
——anni
Tempora pingebant *viridanteis floribus herbas.*
See alſo Catullus, *Epithal. Pel. et Thet.* ver. 89:
Qualis Eurotæ progignunt flumina myrtos,
Aurave *diſtinctos* educit verna colores.

V. 21. —pecoriſque feraces
Formoſi campos, et prata recentia rivis.]
Virg. *Ecl.* v. 44:
Formoſi pecoris cuſtos, formoſior ipſe.
And *Æn.* vi. 674:
Riparumque toros et *prata recentia rivis.*

Pavit oves, nam juſſit amor; votiſque potitus
Egregiam Dryopen in vincla jugalia duxit.
Naſcitur hinc proles viſu miranda, bicornis
Capripes; ipſa novo nutrix exterrita fœtu
Reſtitit, hirſutique infantem corporis horrens.
At pater exultans villoſâ pelle revinctum
Montani leporis puerum, fulgentibus aſtris
Intulit, et ſolium Jovis ad ſublime locavit.
Excipiunt plauſu Superi; ſubriſit Iäcchus
Purpureo vultu, et puerum PAN nomine dixit.

V. 26. —in vincla jugalia duxit.] *Æn.* iv. 59:

Junoni ante omnes, cui *vincla jugalia* curæ.

Ibid. ver. 16. *vinclo jugali.*

V. 29. Reſtitit; hirſutique, &c.] The pauſe after the firſt foot appears to be adopted from *Georg.* iv. 490. *Reſtitit:* Eurydicenque ſuam, &c.

V. 30. —villoſâ pelle—] *Æn.* viii. 177. *villoſi pelle* leonis.

V. 32. —ſolium Jovis ad ſublime locavit.] The original ſays ſimply, "and placed him before Jupiter and the other immortals." Compare Virgil, *Æn.* xii. 849:

Hæ *Jovis ad ſolium,* ſævique in lumine regis, &c.

V. 33. Excipiunt plauſu Superi;—] *Æn.* v. 575:

Excipiunt plauſu pavidos, gaudentque tuentes
Dardanidæ.

Ibid. ——ſubriſit Iäcchus
Purpureo vultu,—]

The circumſtance is not in the original. But ſee Milton's *Manſus,* ver. 98:

——tota mente ſerenum
Ridens, purpureo ſuffundar lumine *vultus,*
Et ſimul æthereo plaudam mihi lætus Olympo.

Dryden ſays expreſsly of Bacchus,

Fluſh'd with a *purple* grace
He ſhows his honeſt face.

V. 34. —et puerum Pan nomine dixit.] Virg. *Georg.* iv. 356:

Stat lacrymans, et te crudelem *nomine dicit.*

For the ſatisfaction of the etymologiſt, Homer adds the reaſon why the Gods called this monſter Pan,

Πανα δε μιν καλεσσκον, ὁτι φρενα πασιν τερψε.

There appears no authority for making *Pan* indeclinable, or for the uſe of the nominative caſe in this paſſage.

EX POEMATE

DE VOLUPTATIBUS FACULTATIS IMAGINATRICIS.*

——O Progenies pulcherrima cæli!
Quo tibi ſuccorum tractu, calamique labore,
Divinos ducam vultus, cæleſtiaque ora?
Unde legam qui, Diva, tuis certare colores
Purpurei poſſint, diſcrimina dædala fuci?
Ergo age, Muſa, vago curſu per maxima mundi
I ſpatia; et quicquid formoſi florida tellus,
Quicquid habent maria, et cæli ſpirabile lumen,
Delibes; quicquid nitidum natura recondit
Dives opum variarum, in amabile, Muſa, fideli
Confer opus ſtudio. Seu liberioribus alis
Vin', comite AUTUMNO, per fortunata volare
Heſperidûm nemora, et dias Atlantidos oras,
Dum quacunque Pater fœcundo pollice lucum

* The Pleaſures of Imagination, B. i. ver. 280.

V. 8. —cæli ſpirabile lumen,] At the end of the next copy of verſes, we find *ſpirabilis* ætheris aura. See Virg. *Æn.* iii. 690:

Per ſuperos, atque hoc *cæli ſpirabile lumen.*

V. 10. Dives opum variarum,—] *Georg.* ii. 467:

At ſecura quies, et neſcia fallere vita,
Dives opum variarum.

Felicem contingit, opacis gratia ramis
Fit nova, et auricomo fulſêrunt vimina fœtu:
Quâcunque inceſſit per ditia rura, renident
Undique maturo ſubiti livore racemi;
Apricoſque recens infecit purpura colles,
Quales occiduo nubes quæ ſole coruſcant.
Sive errare velis, rigua convalle, per umbras

V. 15. —opacis gratia ramis
Fit nova,—]
Mons Cath. ver. 38:
Protinus emerſis *nova gratia* crinibus udis
Naſcitur.

V. 16. —auricomo fulſêrunt vimina fœtu:] *Æn.* vi. 140;
Sed non ante datur telluris opaca ſubire,
Auricomos quam quis decerpſerit arbore *fœtus.*

V. 18. —maturo ſubiti livore racemi;] Hor. *Carm.* II. v. 10:
————jam tibi *lividos*
Diſtinguit Autumnus *racemos*
Purpureo varius colore.

V. 19. Apricoſque recens infecit purpura colles,] Virg. *Ecl.* ix. 49:
Duceret apricis in collibus uva colorem.

V. 20. —quæ ſole coruſcant.] *Georg.* i. 233:
——una *coruſco*
Semper *ſole* rubens.

V. 21. —rigua convalle, per umbras, &c.] *Mons Cath.* ver. 72. *riguæ convallis in umbra. In obitum Frederici,* ver. 21. *Convallem in riguam.* See *Georg.* ii. 485:
Rura mihi, et *rigui* placeant in *vallibus* amnes.
Par. Loſt, iv. 255. "ſome *irriguous valley.*"

Daphnes dilectas, Penéus gurgite leni
Quà fluit, oſtentatque reflexam e flumine Tempe
Purpuream vitreo ;—Tempe ! quà, numina ſylvis :
Nota olim, Fauni Nymphæque, per aurea priſci
Sæcula Saturni, ſecreto in margine ripæ
Frondiferæ, ſocio ducebant Pane choreas
Multiplices. At ſaltantum veſtigia propter,
Horaſque, Zephyroſque almos, udo imbre, videres
Certatim ambroſios rores, et odoriferum thus,
Depluere, Elyſioque rubent quicunque colores.

V. 22. —Penéus gurgite leni
Quà fluit,—]
Hymn. ad Pan. ver. 4. fluviorum *lene* cadentûm. From Virgil, *Æn.* ii. 781 :

——Lydius arva
Inter opima virum *leni fluit* agmine Thybris.

V. 23. —Tempe!—] Τεμπεα, Tempe, neut pl. It is uſed correctly in *Mons Catharinæ*, ver. 75.

V. 28. —veſtigia propter,] Lucret. v. 736 :
It Vir, et Venus, et Veneris prænuntius ante
Pinnatus graditur Zephyrus *veſtigia propter*.

V. 31. Depluere,—] There is no authority for uſing *depluo* as an active verb.

EX POEMATE

DE RATIONE SALUTIS CONSERVANDÆ.*

ERGO agite, O Nymphæ, integros oſtendite fontes;
Egelidaſque domos, rigui penetralia regni,
Naïades aperite! per avia teſquà vagari,
Vobis nota, aveo: videor reſonantia ſaxis
Flumina præruptis, ſcatebraſque audire recluſas.
Sanctâ perculſus mentem formidine, rupes
Proſpicio, quà vorticibus ſpumantibus amnes
Inſignes micuêre, antiquo carmine clari.
Ante omnes, ingens, ſcopulis plangentibus, exit

* The Art of preſerving Health, B. ii. ver. 352.

V. 1. —integros oſtendite fontes;] Lucret. i. 95. and iv. 1:

Avia Pieridum peragro loco, nullius ante
Trita ſolo, juvat *integros* accedere *fonteis*
Atque haurire.

V. 4. ——reſonantia ſaxis
Flumina præruptis,—]

Virgil, *Georg.* ii. 156:

Tot congeſta manu *præruptis* oppida *ſaxis*.

See alſo *Æn.* iii. 432. *reſonantia ſaxa*; and *Georg.* iv. 370. *ſaxoſum ſonans*.

V. 6. Sanctâ perculſus mentem formidine,—] *Georg.* iv. 357:

Huic *perculſæ* nova *mentem formidine* mater, &c.

NILUS ; at iratis properat violentior undis
Hinc PADUS ; inde jugis EUPHRATES Oceano par
Volvitur umbriferis, Orientemque irrigat omnem.
At ſecum, ſævoque procul reſupinus in antro,
Squallentem TANAIS diffudit barbarus umam.
Quantis ſub tenebris, quam vaſtis obruta ſilvis
Undique, conduntur fluviorum exordia prima
Nobilium ! Ergo animum permiſta horrore voluptas
Percipit, et ſacro correpunt oſſa pavore :
Et magis atque magis, dirâ formidine circùm
Frondiferi horreſcunt luci, ramiſque pateſcit

V. 10. —iratis properat violentior undis
Hinc Padus ;—]
Georg. iv. 372 :
Eridanus, quo non alius per pinguia culta
In mare purpureum *violentior* effluit amnis.

V. 13. —ſævoque procul reſupinus in antro,] *Æn.* iii. 624. of Polyphemus,—medio *reſupinus in antro.*

V. 17. —Ergo animum permiſta horrore voluptas
Percipit, et ſacro correpunt oſſa pavore :]
And above, ver. 6. Sanctâ formidine. From Lucretius, iii. 28 :
His tibi me rebus quædam divina *voluptas*
Percipit, atque horror.
And v. 1217 :
Præterea, cui non Animus *formidine* divôm
Contrahitur ? cui non *correpunt* membra pavore, &c.

V. 20. —ramiſque pateſcit
Altius, et majori atrum nemus accubat umbrâ.]

Altius, et majori atrum nemus accubat umbrâ.
Dicite, num Lemurûm regio ſtat finibus iſtis.
Abdita? quænam hæc ignoti pomœria mundi?
Qui populi? Quæve arva viris exercita? ſiquæ
Talia trans deſerta ſuperſint arva colenda.
O ubi camporum tam nigris faucibus antrum
Porrigitur! Tanto ſpecus ille immanis hiatu
Fertur in informem Phlegethonta, an amœna vireta
Fortunatorum nemorum? per opaca locorum
Ducite vos, dubioſque pedes firmetis euntî:
Munera veſtra cano; nam juſſit talia Pæon,
Talia, diva Salus; et verſu pandere conor,

Virgil, *Georg.* iii. 332:

Sicubi magna Jovis antiquo robore quercus
Ingentes tendat *ramos*, aut ſicubi *nigrum*
Ilicibus crebris ſacra *nemus accubat umbra*.

V. 26. O ubi camporum, &c.] *Georg.* ii. 486. *O ubi campi*, &c.

V. 27. —Tanto ſpecus ille immanis hiatu
Fertur in informem Phlegethonta, an amœna vireta
Fortunatorum nemorum?]

Æn. vi. 236:

Spelunca alta fuit, vaſtoque *immanis hiatu*,
Scrupea, tuta lacu nigro, nemorumque tenebris.

Amœna vireta, &c. ibid. 638.

V. 31. Munera veſtra cano;—] Virg. *Georg.* i. 12.

V. 32. —verſu pandere conor,] See Lucretius, v. 55:

Atque omnem rerum naturam *pandere dictis*.

Quid lymphâ liquido fierive poteſt elemento:
Quo nihil utilius mundi fert dædala moles.
Mirus quippe latex it mobilis undique; gemmis
Lumine dat radiare vago; dat quercubus altis
Sævas indignari hyemes, et temnere ventos;
Dat ſcintillanti tenuiſſima ſpicula vino:
Et vehit et generat ſpeciei alimenta cuïque,
Et vitam; ſeu quæ ſpirabilis ætheris aurâ
Veſcitur, irriguiſve vireſcit florida campis.

See alſo i. 26:

——verſibus——
Quos ego de rerum natura pangere *conor*.

V. 36. ——dat quercubus altis
Sævas indignari hyemes, et temnere ventos;]

Æn. iii. 77:
Immotamque coli *dedit*, et *contemnere ventos*.

V. 40. ——ætheris aurâ
Veſcitur,—]

Lucret. v. 855:
—quæcunque vides *veſci* vitalibus *auris*.

Æn. i. 546:
——ſi *veſcitur aura*
Ætheria.

PINDARI PYTHIONIC. I.

HIERONI ÆTNÆO SYRACUSIO CURRU VICT.

TESTUDO filis apta nitentibus,
Quam ritè ſervat Pieridum chorus,
Tu cantilenam, tu ſequaces
Egregiâ regis arte greſſus!
Perculſa plectro leniter aureo
Pronum coruſci fulminis impetum

V. 5. Perculſa plectro leniter aureo] Hor. *Od.* II. xiii. 26:

Et te ſonantem plenius *aureo*,
Alcæe, *plectro*, &c.

V. 6. Pronum coruſci fulminis impetum
Tu ſiſtis, æternæque flammæ
Præcipites moderaris ictus.]

The idea here is different from the original:

Και τον αιχματαν πραυνον σθενυεις
Αιναυ πυρος.

The epithets "pronum" and "præcipites" are poſſibly from Æſchylus,

Καταιβατης πραυνος ικτιων φλογα. *Prom.* 354.

Or from Horace,

————ſcimus ut impios
Titanas, immanemque turmam
Fulmine ſuſtulerit *caduco*. *Carm.* III. iv. 43.

See *Mons Cath.* ver. 21. Milton ſays with alluſion to the fable of Phaeton,

Tu quoque, Phœbe, tui caſus imitabere nati,
Præcipiti curru, ſubitaque ferere ruina
Pronus. *Naturam non pati ſenium*, ver. 25.

Tu ſiſtis, æternæque flammæ
Præcipites moderaris ictus.
Alis relapſis, fuſa Jovis ſuper
Sceptro, volucris regia ſternitur
Sopore prædulci, carentque
Roſtra minis, oculique flammis.
Quin Mars reponens aſpera ſpicula,
Poſt pulverem certaminis ardui,
Oblectat, O Phœbea proles,
Corda tuo truculenta cantu.
At quos benigno numine Jupiter
Non vidit, illos, carminis audiant
Siquando divini levamen,
Horror agit paviduſque luctus:
Qualis TYPHŒUS, ſub barathro jacens
Imo, ſupremis improba centiceps

V. 11. ——carentque
Roſtra minis, oculique flammis.]
This is copied not ſo much from Pindar, as from Gray:
Quench'd in dark clouds of ſlumber lie
The terror of his beak and lightning of his eye.
Progr. of Poet. ver. 23.
One minute circumſtance in the deſcription is omitted:
——ὁ δὲ κνωσσων
Ὑγρον νωτον αἰωρει.
Gray has very well rendered this by the "*ruffled* plume."

V. 18. —carminis—levamen,] I ſuſpect that the Latin idiom will not allow of this combination.

V. 22. —centiceps] ἑκατονταχαρανος original. Æſchylus uſes the

Quod bella Divis intuliſſet
Hæmonio genitus ſub antro.
Quem nunc ligatum CUMA cubat ſuper,
Pectuſque ſetis comprimit horridum
Columna cæli, quæ perenni
Stat glacie, nivis ÆTNA nutrix:
Et nunc procellas evomit igneas,
Fumoſque, miſto turbine, bellua
Vulcani, et horrendum rubeſcunt
Nocte procul jaculata ſaxa:
Immane dictu prodigium! Mare
Siquis propinquum tranſeat, ut Typhos
Ætnæ ſub antris illigetur,
Difficilique fremat cubili!

the ſame word of Typhœus; *Prom.* ver. 353. Horace calls Cerberus from the multitude of ſnakes, hanging about him, "bellua "*centiceps.*" *Od.* II. xiii. 34.

V. 28. Columna cæli,—] Literally from the original κιων ουρανια. Æſchylus, in *Prometheus*, ver. 249. ſays of Atlas,

——κιων' ουρανου τε και χθονος
Ωμοις ερειδων.

Milton has in *Comus* "The *pillar'd* firmament," ver. 598. and in *Paradiſe Regained* "The *pillar'd* frame of heaven." iv. 455.

V. 30. ——bellua
Vulcani—]

The original paſſage is as follows:

Κειμαι δ' Αφαιστοιο χρουνους ἐρπετου
Δεινοτατους αναπιμ-
πλη.

Heyne conſtrues Αφαιστοιο with χρουνους.

Hoc me ſolutum crimine ſac, Pater,
Cui paret Ætnæ frondeus ambitus,
Frons fertilis telluris, ingens
Urbs titulos tulit unde magnos;
Quà nuntiatum eſt quale Hiero ederet
Certamen, acres victor agens equos,
Quantuſque ſuccuſſis, rotarum
Arbiter, inſtiterit quadrigis.*

* Ad Antiſtr. ii.

EX

EURIPIDIS ANDROMACHA.

Ver. 102.

ANDROMACHE LOQUITUR.

CUM Paris, O Helena, te celſa in Pergama duxit,
Et miſer illicitos juſſit adire toros,
Heu! non conjugii læti florentia dona,
Quin ſecum Alectô, Tiſiphonemque, tulit.
Illius ob Furias, fidens Mars mille carinis
Te circùm rutilis, Troja, dedit facibus!
Illius ob Furias, cecidiſti, care marite,
Hector! Achilleis rapte, marite, rotis!

V. 1. Cum Paris, &c.] The four firſt lines are dilated and weakened from the two in the original:

Διὰ ποτ' ἐκείνα Πάρις οὐ γάμοι, ἀλλά τιν' ἄταν
Ἤγαγετ' εὐναίαν εἰς Θαλάμους Ἑλένην.

V. 3. Heu! non conjugii læti, &c.] Catull. *Nupt. Pel. et Thet.* ver. 140:

Sed *connubia læta*, ſed optatos hymenæos, &c.

V. 5. ——fidens Mars mille carinis] Virg. *Æn.* ii. 198:

Non anſi domuere decem, non *mille carinæ*.

The original of the text is

—— χιλίαυς Ἑλλάδος ὠκυς Ἄρης.

Ipſa autem e thalamis agor ad cava littora ponti,
Servitii gravidâ nube adoperta caput.
Ah! mihi quæ ſtillant lacrymæ! Trojamque, torumque,
Et fœdo fuſum in pulvere linquo virum!
Quid juvat ulteriùs cæli convexa tueri?
Scilicet Hermiones ſordida ſerva feror:
Et Thetidos complexa pedes, liquefio, perennis
Qualis præcipiti quæ pluit unda jugo.

V. 10. Servitii gravidâ nube adoperta caput.] This fine metaphor is an improvement on the original:

Δυλοσυναν συγιεαν αμφικαλυσα καρα.

MELEAGRI EPITAPHIUM

IN UXOREM.

Ex Anthologia, Lib. III. Cap. xii. Ep. 22.
Brunck. Anal. V. I. p. 30.

MITTO tibi lacrymas, O Heliodora, ſub Orcum,
In tenebris longè mitto tibi lacrymas.
Ah triſtes lacrymas, libata in flebile buſtum
Et deſiderii dona, et amoris habe!
Te crebro, crebroque, meamque a lumine caſſam
Defleo; quæ Diti gratia nulla Deo eſt.—
O ubi jucundus mihi floſculus? abſtulit Orcus.—
Fœdavit vegetum pulvere germen humus.
Quare, terra tuum eſt amplectier oſſa repoſtæ
Mollitèr, & fido ſalva fovere ſinu.

Ex Anthologia.] When theſe tranſlations were publiſhed before, there was no other reference to their originals, than in general terms to the Anthologia. I have added the number of the book, ſection, and individual epigram; and have ſubjoined the volume and page, where each may be found, in Brunck's Analecta.

V. 5. ——a lumine caſſam] "a" is redundant. Virg. *Æn.* ii. 85:

Demiſere neci; nunc *caſſum lumine* lugent.

ANTIPATRI THESSALONIC.

IN TEMPERANTIAM.

Ex Anthol. I. lxxviii. 1. Brunck, II. 121.

HIS natam Antigenes orabat vocibus olim
Ævi cum traheret fila ſuprema ſenex:
" O Virgo formoſa, O dulcis nata, miniſter
Vitæ inopis ſemper ſit tibi cura colus.
Mox cum te ſociarit Hymen, tua maxima dos ſit,
Te caſtæ mores matris habere probos."

V. 5. ——————tua maxima dos ſit,
Te caſtæ mores matris habere probos.]

This is agreeable to the original Greek:

Ἡ δ' ἰκη ις ὑμιναιον, Αχαιιδος ηθια μητρος
χρηα φυλασσι, ωοσει ωροικα βιβαιοτατω.

It is very much in this ſtyle that Horace ſays,

Dos eſt *magna parentium*
Virtus, et metuens alterius viri
Certo fœdere *caſtitas*. *Carm.* III. xxiv. 21.

And Plautus, in a paſſage quoted from the *Amphitruo* by the Delphin commentator on the above lines of Horace,

Non ego illam mihi *dotem* duco eſſe, quæ *dos* dicitur,
Sed *pudicitiam*, et *pudorem*, et ſedatum cupidinem,
Deûm metum, parentum amorem, &c. Act. ii. S. ii. ad. fin.

CARPHYLIDÆ.

Ex Anthol. III. i. 6. Brunck, II. 401.

MEAM præteriens, Viator, urnam,
Non eſt quod lacrymâ riges ſepultum;
Nam nil et mihi mortuo dolendum eſt.
Conjux una mihi, fuitque fida,
Quâ cum conſenui; dedique natos
Tres in fœdera fauſta nuptiarum;
Ex queis, ſæpe mihi in ſinu tepenti,
Sopivi pueros puellulaſque:
Qui tandem, inferiis mihi relatis,
Miſêre ambroſios patrem ſopores
Dormitum, Elyſii virente ripâ.

CALLIMACHI IN CRETHIDA.

EX ANTHOL. III. xii. 53. BRUNCK, I. 474.

DOCTA eſt dulce loqui, puellulaſque
Inter ludere docta pervenuſtè;
Te, CRETHI, Samiæ tuæ repoſcunt;
Cujus garrulitate mollicellâ
Suerant lanificî levare curas.
At tu ſurda jaces; trahiſque ſomnos
Cunctis denique, Crethi, dormiendos!

V. 1. Docta eſt dulce loqui,] Gr. Κρηθὶδα τὴν πολυμυθον. The verſion is from Horace,

Dulce ridentem Lalagen amabo,
Dulce loquentem. *Od.* I. xxii. 23.

See below *in Heraclitum*, ver. 5. *loquela dulci.*

Ibid. ——puellulàſque] So in the laſt epigram:

Sopivi pueros *puellulaſque.*

It is one of Catullus's expreſſions; as are ſeveral other diminutives uſed by Warton in theſe hendecaſyllaba, to which ſuch expreſſions are peculiarly adapted.

V. 3. —Crethi,—] The laſt ſyllable is improperly uſed long. It is ſhort in the laſt line, where "Crethi" is a trochee.

V. 6. ——————ſomnos
Cunctis denique, Crethi, dormiendos.]

Catullus, *Carm.* v. 5:

Nobis cum ſemel occidit brevis lux,
Nox eſt perpetua una *dormienda.*

Where by the way is a conſiderable reſemblance to a Greek epigram:

—κοιμη σου νυξ μια παντας ἐχει. *Anthol.* III. xxxii. 7.

The two lines in the text are nearly repeated in our author's very beautiful epigram in the "*Inſcriptionum Delectus.*" No. xlv.

INCERTI

IN CHIO.

Ex Anthol. Cephal. No. 648.

Omitted by Brunck.

ERGO te nitidæ decus palæſtræ,
Te lætum validæ labore luctæ,
Et perfuſa oleo videre membra,
Nunc, Protarche, pater tegit ſepulchro,
Congeſtiſque recondit oſſa ſaxis?
Necdum filiolæ modo peremptæ
Ceſſit cura recens, novique luctus
Acer funeris, O fidelis uxor,
Te præreptâ etiam parique fato.
At poſtquam ferus Orcus hauſit, et ſpes
Et ſolatia vos gravis ſenectæ,
Hunc vobis lapidem memor reponit.

V. 1. ——decus palæſtræ,] Catullus, *de Aty*, ver. 64:
Ego gymnaſii fui flos, ego eram *decus olei*.
Where "olei" is uſed for "palæſtræ."

LEONIDÆ.

Ex Anthol. VI. xxiv. 2. Brunck, I. 229.

SUSPENSAM e Platano Teleſon tibi, Capripes O Pan,
Pellem villoſæ dat, pia dona, feræ;
Curvatamque caput, nodoſo e ſtipite, clavam,
Quæ modò depulſi fœda cruore lupi eſt;
Concretoque aptum lacti mulctrale, et odoros
Queis tenuit clauſos, ferrea vincla, canes.

V. 1. —Capripes O Pan.] On the authority of the poets of the golden age, the laſt ſyllable of Capripes is long. Warton has made it ſhort again in *Hymn ad Pan.* ver. 28.

V. 4. Concretoque aptum lacti mulctrale,] Gr. γαυλους τε γλαγοπηγας. See Virg. *Georg.* iii. 463.

Et *lac concretum* cum ſanguine potat equino.

V. 5. —odoros—canes.] Gr. ευρινων σκυλακων. Virg. *Æn.* iv. 132. *odora canum* vis.

IN

TUMULUM ARCHILOCHI.

Ex Anthol. III. xxv. 20. Brunck, II. 167.

HIC eſt Archilochus ſitus. Veneno
Primus novit amara viperino
Qui contingere carmina; et cruore
Permeſſi liquidas notavit undas.
Teſtis, qui tribus orbus eſt puellis,
Suſpenſis laqueo truci, Lycambes.
Tu cauto pede præteri, viator,
Crabones aliter ciebis, ejus
Qui buſto ſibi condidêre nidum.

INCERTI

IN CICADAM.

Ex Anthol. I. xxxiii. 22. Brunck, III. 239.

CUR me paſtores foliorum abducitis umbrâ,
Me, quam delectant roſcida rura vagam?
Me, quæ nympharum ſum Muſa, atque æthere ſudo,
Hinc recino umbroſis ſaltubus, inde jugis?
En! turdum et merulam, ſi prædæ tanta cupido eſt,
Quæ late ſulcos diripuere ſatos.
Quiæ vaſtant fruges, captare et fallere fas eſt;
Roſcida non avidæ ſufficit herba mihi.

ANTIPATRI THESSALONICENSIS.

Ex Anthol. Cephal. No. 749. Brunck, II. 115.

TE, verſo properantem hoſtili ex agmine tergo,
Trajecit ferro vindice mater atrox;
Te tua, quæ peperit, mater: gladiumque recenti
Spumantem pueri ſanguine crebra rotans,
Dentibus et graviter ſtridens, qualiſque Lacæna,
Igne retrò torquens lumina glauca fero,
" Linque, ait, Eurotam: et ſi mors eſt dura, ſub Orcum
" Effuge: non meus es; non Lacedæmonius."

V. 1. Te, verſo properantem, &c.] This was no uncommon ſubject with the Greek epigrammatiſts. See *Anthol.* I. v. 1, 2, 3. III. v. 11, and 31. In the two laſt the name of the man is ſaid to be Demetrius, as it is alſo in the original of the one in the text.

V. 5. Dentibus et graviter ſtridens, qualiſque Lacæna,
Igne retrò torquens lumina glauca fero,]
This paſſage was rendered with a view to Virgil's deſcription of Proteus:

——Ad hæc vates vi denique multâ
Ardentes oculos *intorſit lumine glauco*,
Et *graviter* frendens, ſic fatis ora reſolvit. *Georg.* iv. 450.

CALLIMACHI IN HERACLITUM.

EX ANTHOL. III. xxxiii. 37. BRUNCK, I. 472.

TE triſti mihi nuper, Heraclite,
Fato ſuccubuiſſe nunciatum eſt;
Quo rumore miſellus impotentes
Fui in lacrimulas ſtatim coactus:
Recordabar enim, loquelâ ut olim
Dulci conſuëramus ambo longos
Soles fallere, fabuliſque crebris.
Verum Tu, vetus hoſpes, O ubinam—
Ah dudum—in cineres redacte dudum!
Nunc jaces, vetus hoſpes, urbe Carûm!
Tuæ Luſciniæ tamen ſuperſunt;
Illis, omnia qui ſibi arrogavit,
Haud Pluto injiciet manus rapaces.

In Heraclitum.] Heraclitus was a native of Halicarnaſſus, and an elegiac poet. Being a contemporary and friend of Callimachus, he muſt have lived in the age of Ptolemy Philadelphus.

V. 12. Illis, ——————
Haud Pluto injiciet manus rapaces.]

This is from the Greek:

Αἱ δὲ τιαι ζωουσιν ἀηδονες, ἠσιν ὁ πανταν
Ἁρπακτης αϊδης ουκ ἐπι χειρα βαλει.

Ovid has exactly the ſame expreſſion in his elegy on Tibullus:

Scilicet omne ſacrum Mors importuna profanat,
Omnibus obſcuras *injicit illa manus.*

As it is my intention to exhibit the Inſcriptions, which follow exactly as they were publiſhed by Mr. Warton in 1758, I ſhall take the opportunity of ſaying a word or two in this place about thoſe which are not ancient.

No. XIX.

" Quæ te ſub tenera, &c."

This epigram was firſt publiſhed in an anonymous 4to Pamphlet, by Dr. Jortin, intitled *Luſus Poetici*, and was there called " In- " ſcriptionis Fragmentum," being deſigned merely as an imitation of the antique; which I mention becauſe I have heard it objected to, on the idea of its being a compoſition of a Chriſtian, in memory of his own wife. It has been lately reprinted in Jortin's Tracts, 2 vol. 8vo. The fifth and fixth lines are imitated from a Greek inſcription in the *Anthol.* III. i. 19:

αιει ζητησω σε· συ δ', ει θεμις, ει φθιμενοισι
του λαθης ἐπ' εμοι μη τι πης πομαιος.

Mr. Burgeſs in a note to his *Eſſay on the Study of Antiquities*, p. 59. propoſes to change the order of the four concluding lines, ſubſtituting the ſeventh and eighth for the fifth and fixth, and vice verſâ. I confeſs that I do not ſee the beauty which the epigram would thus acquire: at the ſame time ſuch a tranſpoſition, as a judicious friend once remarked to me, would tend to weaken the ſentiment of affection: for ſurely, after a tender huſband had ſaid to his deceaſed wife, that Love ſhould conduct him in purſuit of her, it muſt be at leaſt ſuperfluous to add an injunction on her not to forget him.

I think that Mr. John Warton told me of his having ſeen a medallion, which repreſented Orpheus returning from hell with Eurydice, and Cupid running before them with his torch: " tene- " bras lampade diſcutiens."

XLI.

" Nymphæ, fonticolæ Nymphæ, &c."

This inſcription, which, with the three others mentioned in the note upon it, was written by Warton, is a tranſlation from the

Anthology, VI. i. 1. In the original, the name of the dedicator is Cleonymus, inſtead of Lyſimachus. The miſtake in the laſt line of " tueis" for " veſtris" is unaccountable.

XLIV.

" Heic ſtans vertice, &c."

This is alſo a tranſlation from the Anthology, IV. xii. 119.

XLV.

" O dulcis puer, &c."

I look on this highly elegant epigram as in the main original. It was not introduced into the edition of Warton's Poems in 1791, as the two laſt mentioned were; but in the 2d vol. of his Eſſay on Pope, Dr. Warton, remarking on the point and antitheſis, which overrun Pope's epitaphs, adds, "They are conſequently very differ- " ent from the ſimple ſepulchral inſcriptions of the ancients, of " which that of Meleager on his wife in the Greek Anthology is " a model and maſterpiece: and in which taſte a living author, " that muſt be nameleſs, has written the following hendecaſyl- " lables." I beg to add, that the epitaph on Mrs. Serle, " Conjux " cara vale, &c." is deſerving of the ſame diſtinction. That before us is, as I before intimated, partly modelled on one of Callimachus, *Anthol.* III. xii. 53. And the 5th line, Ævi ver agores novum tenelli, as Mr. J. Warton mentioned to me, appears to have been ſuggeſted by Catullus, *Carm.* LXVIII. ver. 16. Jucundum cum ætas florida *ver ageret.*

INSCRIPTIONUM

ROMANARUM METRICARUM

DELECTUS.

ACCEDUNT NOTULÆ.

ΜΕΛΕΑΓΡΟΥ.

Αλλα φιλοις μεν εμοισι φερω χαριν· εξι δε μυσταις
Κοινος ὁ των Μωσεων ἡδυεπης στεφανος.

LONDINI,
PROSTANT APUD R. ET J. DODSLEY.
MDCCLVIII.

LECTORI S.

INSTITUTI noſtri rationem finemque paucis accipe. Elegantias antiquorum marmorum crebrò pervolventi mihi, magnoque ſtudio perquirenti, a Mazochio, Smetio, Grutero, multiſque præterea doctis viris editorum, magnopere placuere ſemper illa, quæ metricis numeris abſoluta proſtant, epigrammata. Quæ tamen cum, nonniſi cum prægrandi plurimarum inſuper inſcriptionum farragine, diverſiſſimi generis atque indolis, ſtyloque poetico minus expreſſarum, conjuncta reperiantur et complicata; poematiôn, quaſi novum plane, nec inelegantem libellum concinnari poſſe putavi, ſi, delectu diligenter habito, lepidiſſima quæque decerperem, ſecumque unà perſpicienda, ſeparatimque perlegenda, proponerem. Id quod ipſorum profecto poſtulabat inſignis venuſtas, tum lectorum commoditas. Etenim in lucem libertatemque, ſuaves vetuſtatis eruditæ reliquias, e difficili illa monumentorum lapidumque congerie, qua dudum delituere, quaſi tenebris incluſæ, magnaque reliquorum mole obrutæ, vindicavimus, et in celebritatem quandam pro-

traximus: quin et ſparſas antea diſſipataſque in unam compagem redigendo, longe facilius adeundas, percipiendaſque majori voluptate, pleniuſque quodammodo deguſtandas, effecimus. Porro, quid obſtat, quin e Latinis etiam, qualis illa Græcorum nobiliſſima, contexeretur inſcriptionibus anthologia? Neque interea me præteriit, ejuſdem fere opus jam olim tentaſſe Joannem Baptiſtam Ferretium, quod et nuncupaverat "MUSÆ LAPIDARIÆ*." Cum vero ille, ſive inſcitia ſive incuria, nonnulla ſæculi recentis admiſcuerit, permulta licèt antiqua, parum vero ſapida, quædam etiam metro minus adſtricta, non repudiaverit; omnia denique fœde mendis oppleta, literiſque præterea majuſculis quæ punctis utique perpetuis diſtinctæ fere moleſtæ legentibus eſſe ſolent, expreſſerit, ne dicam quod liber ejus obſoleverit, profecto nulla ſatis valida viſa eſt ratio, quo minus hic noſter etiamnum delectus, optimo jure debuerit elaborari.

In carminibus deligendis eo præſertim proſpeximus, ut elegantiſſima ſolum, vel, quod idem fere ſonat, antiquiſſima quælibet, adhiberentur. Quin et exquiſitiſſima monumenta, cum multis in locis conjecturis noſtris emendata, tum

* Veronæ, 1672. fol.

collatis undecúmque exemplaribus, id quod minus antea ſtudioſe factum eſt, explorata, ſuo plerumque nitori, quaque caruere hactenus, integritati reſtituimus. Per omnia, demum, longe caſtigatiora, quam conſpicias alibi, dedimus.

Notularum ſeriem ſubjecimus exiguam, ac nec prorſus inutilem. In illis ipſos Inſcriptionum libros fere omnes, ſaltem probatiſſimos, apud quos unumquodque a nobis editum conſervatur epigramma, ſingulatim recenſuimus: appoſitis inſuper et pagina et numero, diligenterque deſcriptis. Neque enim hoc tantum fecimus, ut plerique, levi eruditionis oſtentandæ ſtudio, quantum ut aperte conſtaret quibus auctoribus, quibuſque adjumentis, ad hoc opus acceſſerimus inſtructi: tum etiam, ut ad ipſos horum ſtudiorum fontes digitum videremur intendere. Lectionum porro variantum longe pleniſſimam ſegetem congeſſimus. His autem fere illas antepoſuimus, quæ conſtant in exemplaribus eorum, qui teſtantur ipſa ſe vidiſſe monumenta. At nec, in hac parte, nimis ſolliciti ſumus in parvis. Quod ad ritus attinet veterum, tum præſertim quæ ſpectant ad ſepulturam conſuetudines, reliquaque hujuſmodi qualia frequentiſſime ſolent in antiquis marmoribus occurrere, in illis haud multum elaboravimus explicandis.

Neque enim hoc tulit præſcriptus operi modus. Eorum ſiquis pleniorem velit notitiam, adeat pereruditum omnis antiquitatis interpretem, ne cæteros nominem, Montfauconum. Siquando tamen vis et venuſtas totius, ut ſit nonnunquam, carminis, vel forte clauſulæ, verteretur in aliquo minus noto more ſive inſtituto ſæculi priſci, quo non expoſito clareque perſpecto, vis illa et venuſtas plane nulla eſſet et interitura, attulimus, quantum in nobis fuit, lucem, quæque difficilia videbantur et obſcura, breviter illuſtravimus. Eſt et ubi dictione parum luculentæ ſubvenimus; aliaque inſuper nonnulla, quæ ſcribenti fere ultro ſubnaſci facile crederes, obiter attigimus.

Is autem mihi præcipue propoſitus eſt hoc delectu conficiendo finis, ut ad antiquiora Latini carminis exemplaria, magiſque ſincera, ſtudioſam juventutem revocarem: tum, qualis vera eſſet epigrammatum ſpecies et effigies oſtenderem. Quippe falli graviſſime videntur illi, qui venerem virtutemque omnem hujus generis in ſale ponunt et facetia; idque a ſcriptore inprimis exigunt, ut ſupremus epigrammatis verſiculus quaſi feriat legentes aculeo. At ne veſtigium videmus feſtivitatis hujus in ejuſmodi carminibus, priſca adhuc florentique Græcia, tum priſ-

tino Latio, compoſitis et elaboratis. Et profecto, ut libere quod ſentiam loquar, venuſtas horum carminum non tantum videtur in arguta concinnitate conſtare, quantum in proprietate quadam, quæ licet arte et ſtudio efficienda eſt, non tamen a labore profectam fuiſſe ſuſpiceris. Nimirum ponitur in illis adhibendis ſententiis et conceptibus, quos rei ſubjectæ natura, et argumenti ratio ſuppeditat ultro, quique faciles utique videntur atque obvii; quos tamen alius quiſpiam, idem tentans, haud tam levi opera conſecutus eſſet, aut ſaltem inter ſe æque ſcite compegiſſet, metroque ſubjeciſſet. Ad veritatem quam maxime accommodate hic proferuntur omnia. Rectæ rationis limatique judicii, potius quam laſcivientis ingenii, fructus, viſæ ſunt hæ deliciæ. At ſi ſuavitas adſpergatur, ſit non dulcis illa et decocta, ſed auſtera ac ſolida. Nimia enim jucunditas non diuturna in delectatione eſſe poteſt, eſtque faſtidio finitima. Porro, ſit totius epigrammatis a capite ad calcem conformatio; juſta partium convenientia; color non fuco illitus, ſed ſanguine diffuſus; cultus nec diligentior nec ſumptuoſior; ornatus nudus ac tenuis, urbanus identidem, nec tamen artis expers penitus. Accedant munditiæ illæ teretes et minus operoſæ.

Denique, tum demum voti mei factum me compotem putavero, si forte mea qualicunque opera, pertenui profecto specimine, perfecerim, ut poeseôs Latinæ reviviscat antiquus genius; si pro sale et acumine, quibus lautitiis adeo delectari videmus recentes poetas, simplex tandem lepos, quo solo jucundissimoque veteres utebantur condimento, restitui possit et adhiberi. Vale.

INSCRIPTIONES.

I.

ROMÆ.

IN VILLA CÆSARINA.

UMBRARUM ſecura quies, animæque Piorum
Laudatæ, colitis quæ loca ſancta Erebi;
Sedes inſontem Magnillam ducite veſtras,
Per nemora, et campos protinus Elyſios.
Rapta eſt octavo, fatis inſtantibus, anno,
Carpebat vitæ tempora dum teneræ.
Formoſa, et ſenſu mirabilis, et ſuper annos
Docta, decens, dulcis, grataque blanditiis.
Perpetuo talis gemitu lacrymiſque colenda,
Infelix ævo tam cito quæ caruit;

I. Catulli prorſus ingenio et ætate dignum credidit hoc carmen Raphael Fabrettus, a quo profertur apud INSCRIPTIONES ANTIQUAS, *edit.* Romæ, 1699, pag. 377. D. No. 29. Itidem ab Antonio Muratorio, apud NOVUM THESAUR. VET. INSCRIPTIONUM, Tom. 3. pag. MDCCV. No. 6. Claſſ. 23. SINGUL. QUISQ. &c. *edit.* Mediolani, 1739. Recenſetur etiam, nec ſine laude, apud MUSÆUM VERONENSE Sc. Maffæi, pag. CLXXIV. *edit.* Veronæ, 1749.

An felix ægræ potius ſubducta ſenectæ?
Sic Hecuba flevit Pentheſilea minus.

Ver. 13. *Sic Hecuba*, &c. Ne cui forſan argutior videatur hæc ſententia, et recentioris ſæculi delicias ſapere, admonitum velim lectorem, eadem fere uſum fuiſſe Callimachum; qualem nec improbat M. Tullius. "Quanquam non male ait Callimachus, "multo ſæpius lacrymaſſe Priamum quam Troilum." Tuſc. Diſp. Lib. 1.

II.

ROMÆ.

D. M.

Flaviæ Dionyſiadis.

HIC jacet exiguis Dionyſia flebilis annis,
Extremum tenui quæ pede rupit iter.
Cujus in octava laſcivia ſurgere meſſe
Cœperat, et dulces fingere nequitias.
Quod ſi longa tuæ manſiſſent tempora vitæ,
Doctior in terris nulla puella foret.

Vix. Ann. vii. Menſ. xi. Dieb. xv. Hor. vii.
Antia Tibulla Vernæ ſuæ
dulciſſ. fecit.

II. Apud Gruteri CORPUS INSCRIPTIONUM, Fol. ex officina Antonii Halmæ, 1707, ſive ex officina Commeliniana, 1616, pag. DCLIV. No. 3. Et Mazochii EPIGRAMMATA ANTIQUÆ URBIS, Fol. LIX. verſo, *edit.* Romæ, 1521.

Ver. 13. —*Exiguis*— Legit EXUVIIS Mazochius. Legitur EXUTIS, apud EPIGRAMMATA ET POEMATIA VET. Lib. 3. pag. 142. *edit.* Pariſiis, 1590. A Petro Pithœo.

III.

VITERBII.

Euodiæ Cyparæ. Ann. vi.

SUM caſtæ cinerum Lapis puellæ
Cuſtos. Me relegens pius viator,
Hujus cognita ſi tibi fuiſſet
Virtus, lachrymulis tuis rigares.

III. Apud Fabrettum, pag. 64. No. 2. In tit. hujus carminis legend. putat CLODIÆ pro EUODIÆ, Reineſius, apud SYNTAGMA INSCRIPTION. ANTIQ. pag. 855. No. CXLIII. *edit.* Lipſ. 1682. Huc adnotandum eſt, reperiri Nomm. CLODIA CYPARE, in marmore a Martino Smetio deſcripto, apud INSCRIPTIONUM ANTIQ. QUÆ PASSIM PER EUROPAM, LIB. &c. *edit.* Lugdun. Bat. 1589. Fol. C. verſo. No. 10. v. g.

CLODIA. CYPARE
DULCISSIMA. SOROR
C. ÆDISCUS. PRISCUS.

IV.

NEAPOLI.

D. M.

Gliconi. Vernæ Dulciſſ.

VERNA puer, puer O mi verna, quis ah, quis ab aura
Te in tenebras rapuit perditus? Heu morerer
Ni tecum aſſidue loquerer, ni ſæpe jocando
Fallerer, hinc dum te continuo aſpicio.

IV. Apud Fabrettum, pag. 190. No. 441. Et Reineſium, pag. 879. No. LI. Ad ſpuria et ſuppoſititia relegatur a Grutero, pag. XVII. No. 1. ſed, ut videtur, immerito.

Ver. 26. *Ni tecum aſſidue, &c.* Ne venuſtas hujuſce diſtichi penitus intereat, adnotandum eſt, in medio tabellæ marmoreæ qua deſcriptum proſtat iſthoc Epigramma, eſſe foramen, vocibus, ſuſpiriis, lacrymiſque immittendis factum; quale, temere nimis, dixit Reineſius, "Marmorarii Luſum," pag. 860. De ejuſmodi foraminibus permulta erudite congeſſit Fabrettus, cap. 2. pag. 63. &c. Quin et Montfaucon. *Antiq. Expli.* Tom. 5. Part. I. pag. CXVII. *edit.* Pariſ. 1722. Porro ad iſtiuſmodi foramina, quæ vetuſtis monumentis cernere eſt frequentiſſima, reſpexiſſe crediderim veteres poetas, quibus adeo familiare eſt loqui de lacrymis apud ſepulchra fuſis. Hinc illuſtrari poſſit ſubobſcurus Propertii locus.

Deſine, Paule, meum lacrymis URGERE ſepulchrum. IV. xii. 1.

Hunc vero morem ſatis aperte ſive innuunt ſive explicant veteris ſepulchr. carminis iſta, a Reineſio citati, pag. 752. No. CV.

Semper ero tecum, et ſi me ſopor occupet, umbram
Te umbra petam, ergo unquam ne metue abs
te abeam.

INJICE, ſi pietas uſquam eſt, SUSPIRIA, et imple
Mecum, hoſpes, lacrimis MARMORIS HOC VACUUM.

Huc etiam facit, quod ſequitur, Epigrammatis elegantiſſimi ſupremum diſtichon, No. v. Nonnunquam unguenta pretioſa cum lacrymis miſcebant; ut patet ex Inſcript. apud Montfaucon. loco modo citat.

C. LÆLIO. C. F. JV.
MAGNA. OMNIUM. EXPECTATIONE
GENITO
ET. DECIMO. OCTAVO. ÆTATIS
ANNO
AB. IMMANI. ATROPO. E. VITA
RECISO
FUSCA. MATER
AD. LUCTUM. ET. GEMITUM. RELICTA
CUM. LACHRIMIS. ET. OPOBALSA
MO. VDVM.

Aliquando phialis ad hoc utebantur.

V.

ROMÆ.

Ruſticell. M. L. Cytheris.

QUANDOCUMQUE levis tellus mea conteget oſſa,
Inciſum et duro nomen erit lapide;
Si qua tibi fuerit fatorum cura meorum,
Ne grave ſit tumulum viſere ſæpe meum:
Et quicumque tuis humor labetur ocellis,
Protinus inde meos defluat in cineres.

V. Apud Gruterum, pag. DCCCCLXXXXII. No. 3. Emendatum, quale vides, habetur apud MUSÆUM VERON. pag. CLXIV. [Et apud Fabrettum, pag. CC. No. 3.] Et Montfaucon. Tom. 5. Part. I. pag. CXVI. Et Smetium, fol. CXXIX. verſo. No. 9.

Ver. 32. *Si qua tibi fuerit*— Legit Smetius, qui vidit hoc marmor, QUOD SI FORTE TIBI FUERIT. Metro nequaquam ſalvo.

VI.

In HORTO PAGANORUM, ſub CASERTA.

APOLONIA quæ vocitabar
Lapide hoc incluſa quieſco.
Ipſo mihi flore juventæ
Ruperunt fila ſorores:
Annos poſt decem et octo
Vetuerunt viſere lumen.
Unum ſortita maritum,
Servavi caſta pudorem.
Mater miſera hoc monumentum
Extruxit Olympias amens.
Hæc ſunt. Bene vive, viator.

VI. Apud Gruterum, pag. DCLXIX. No. 8.

Ver. 36. —*Vocitabar.* Ita legit Phil. Labbeus apud THESAUR. EPITAPH. &c. pag. 9. *edit.* Pariſiis, 1666. Itidem Ferretius, inter MUSAS LAPIDARIAS, pag. 271. *edit.* Veronæ, 1672. VOCITABATUR, Gruterus.

Ver. 41. *Vetuerunt*— Ita legitur, inter EPIG. ET. POEM. VET. Lib. 3. pag. 134. Cæteri fere omnes, ſed perperam, "VENERUNT.

VII.

In Urbe AIXME Tarantaſiæ in Alpibus.

SILVANE, ſacra ſemicluſe fraxino,
Et hujus alti ſumme cuſtos hortuli,
Tibi haſce grates dedicamus maximas,
Quod nos per arva, perque montis Alpicos,
Tuique luci ſuaveolentis hoſpites,
Dum jus guberno, remque fungor Cæſarum,
Tuo favore proſperante ſoſpites.
Tu me, meoſque, reduces Romam ſiſtito;
Daque Itala rura te colamus præſide;
Ego jam dicabo mille magnas arbores.

T. POMPONII VICTORIS.

PROC. AUGUST.

VII. Apud Sponium, inter MISCELL. ERUDITÆ ANTIQ. pag. 84. *edit.* Lugdun. 1685. Et Fabrettum, pag. 230. No. 607.

Ver. 49. —*Maximas.* Legit MUSICAS Sponius. MAXIMAS Fabrettus.

Ver. 53. —*Proſperante*— PROSPERANTI leg. Fabrett. et Spon. Ut purus putus Iambicus fiat verſiculus, repoſuimus PROSPERANTE.

VIII.

SPOLETI.

ARTIBUS ingenuis cura perdocta ſuarum,
Sortita egregium corporis omne decus;
Nondum bis ſeptem plenis prærepta ſub annis,
Hac Crocale caſta condita ſede jacet.
Ludite felices, patitur dum vita, puellæ;
Sæpe et formoſas fata ſiniſtra ferunt.

VIII. Apud Gruterum, pag. DCCCCVIII. No. 1. Et Muratorium, Tom. 3. pag. MDCLXIV. Claſſ. XXIII. No. 13. SINGUL. QUISQ. &c.

Ver. 62. *Sæpe et formoſas fata ſiniſtra*— Legit FORMOSÆ Muratorius; quæritque ſubinde, annon legend. FORMOSAS.

IX.

ROMÆ.

MONUMENTUM abſolvi ſumptu et impenſa mea,
Amica tellus ut det hoſpitium oſſibus;
Omnes quod optant, ſed felices impetrant.
Namque quid egregium, quidve cupiendum eſt magis,
Quam libertatis ubi tu lucem acceperis,
Feſſæ ſenectæ ſpiritum ibi deponere?
Quod innocentis argumentum eſt maximum.

IX. Apud Sponium, MISCELL. ERUDIT. ANTIQ. pag. 376. Qui dicit iſtud Epigramma, a Grutero mendoſe editum, ſe primum priſtino nitori ac ſenſui reſtitutum protuliſſe. Vereor autem, ut ſibi plus æquo arroget vir eruditus. Etenim, longe ante Sponium natum, Petrus Pithœus emendaverat, et inter EPIG. ET POEMAT. VET. p. 107. exhibuerat, quale apud Sponium omnino legitur: hoc tantum excepto, quod, in ſenario ultimo, pro INNOCENTIÆ legat Sponius INNOCENTIS. Vid. EMENDAT. ad calc. pag. 463. *edit.* 1619. Illud utcunque ſe habuerit, id monuit nos Sponius, exiſtimaſſe Scaligerum, alicujus elegantis Poetæ comici hoc Epigramma fuiſſe, Afranii puta aut Titinii, quo pater aliquis familias in comœdia ſuos adloqueretur. Ex Epiſtola quadam MS. Scaligeri ad Puteanum.

X.

ROMÆ.

Memoriæ M. Lucceii M. F. Nepotis
Sex. Onuſianus.

QUUM præmatura raptum mihi morte Nepotem
Flerem, Parcarum putria fila querens;
Et gemerem triſti damnatam ſorte juventam,
Verſaretque novus viſcera tota dolor;
Me deſolatum, me deſertum, ac ſpoliatum
Clamarem, largis ſaxa movens lacrimis;
Exacta prope nocte, ſuos quum Lucifer ignes
Spargeret, et volucri roſcidus iret equo:
Vidi ſidereo radiantem lumine formam
Æthere delabi; non fuit illa quies;
Sed verus juveni color et ſonus; et ſtatus ipſe
Major erat nota corporis effigie:
Ardentis oculorum orbes, humeroſque nitentis
Oſtendens, roſeo reddidit ore ſonos:

X. Apud Gruterum, pag. MCXXIII. No. 7. Et Fabrettum, pag. 233. No. 3. Porro exhibentur, verum ex parte tantum, priores octo verſiculi, qui ſane pluſquam dimidiati ſunt, apud Sc. Maffæi Mus. VERON. pag. CCLVIII. [Adde Ferret. p. 240.]

" Adfinis memorande! quid O me ad ſidera cæli
" Ablatum quereris? Deſine flere deum.
" Ne pietas ignara ſuperna ſede receptum
" Lugeat, et lædat numina triſtitia.
" Non ego Tartareas penetrabo triſtis ad umbras,
" Non Acheronteis tranſvehar umbra vadis:
" Non ego cæruleam remo pulſabo carinam,
" Nec Te terribili fronte timebo, Charon;
" Nec Minos mihi jura dabit grandævus, et atris
" Non errabo locis, nec cohibebor aquis.
" Surge, refer matri; nè me nocteſque dieſque
" Defleat, ut mœrens Attica mater Ityn.
" Nam me ſancta Venus ſedes non noſſe Silentum
" Juſſit, et in cæli lucida templa tulit."
Erigor, et gelidos horror perfuderat artus;
Spirabat ſuavi tinctus odore locus.
" Die Nepos, ſeu tu, turba ſtipatus Amorum,
" Lætus Adoneis luſibus inſereris;
" Seu grege Pieridum gaudes, diviſque Camœnis,
" Omnis cælicolum te chorus inſequitur;
" Si libeat thyrſum gravidis agitare corymbis,
" Et velare comam palmite, Liber eris;

Ver. 90. —*Pulſabo*— Ita Fabrettus. SULTABO, Gruterus.

Ver. 100. *Die Nepos, &c. &c.* Verſiculos quatuordecim ultimos, partim e Maccarii et Gruteri, partim e Fabretti conjecturis reſtitutos, exhibuimus.

" Paſcere ſi crinem, et lauro redimire capillos,
" Arcum cum pharetra ſumere, Phœbus eris:
" Indueris teretes manicas, Phrygiamque tiaram?
" Non unus Cybeles pectore vivet Atys.
" Si ſpumantis equi libeat quatere ora lupatis,
" Cyllare formoſi membra vehes equitis.
" Sed quicumque deus, quicumque vocaberis heros,
" Sit ſoror, et mater, ſit puer incolumis.
" Hæc dona unguentis, et ſunt potiora metallis,
" Quæ non tempus edax, non rapit ira Jovis."

XI.

ROMÆ.

O Utinam vivo potuiſſem præmia morum
Reddere; nunc lacrimas accipe pro meritis.
Nam ſemper, fateor, tacita te mente probavi,
Detexit ſenſus ultima flamma meos.
Tu columen rerum ſemper, tu cura, mearum,
Nunc eris et luctus tu quoque cauſa mei.
Oſſibus infundam quæ nunquam vina bibiſti.

* * * * * * * * * * * * * * * * * *

Oneſimi Anicetus cariſſimo fecit Domino.

XI. Apud Gruterum, pag. DCCCCXLVIII. No. 10. Et Muratorium, Tom. 2. pag. DCXXI. Claſſ. 9. SPECTACULORUM, &c. cum Fig. Aurigæ Bigæ inſidentis. Mazochius male videtur exſcripſiſſe fol. LVI. Extat etiam apud Smetium, fol. CXIII. verſo, No. 9.

Ver. 122. —*Quæ nunquam vina bibiſti.* Notat Muratorius, a vino abſtinuiſſe agitatores. Denique, excidiſſe huic Epigrammati videtur ultimus verſiculus.

XII.

ROMÆ.

HUJUS Nympha loci, ſacri cuſtodia fontis,
Dormio, dum blandæ ſentio murmur aquæ.
Parce meum, quiſquis tangis cava marmora, ſomnum
Rumpere; ſive bibas, ſive lavere, Tace.

XII. Apud Gruterum, pag. CLXXXII. Et Sponium ubi ſupr. pag. 37. Et Montfaucon, Tom. I. L. 4. Part. 2. C. 6. pag. CCCLXXXVIII. Cum imagine Nymphæ dormientis. Et Boiſſardum, TOPOGRAPH. ROMANÆ URBIS. Et Grævii THESAUR. ANTIQ. ROMANAR. Tom. 12. pag. DCCCLIX. *edit.* Lugdun. Bat. 1699. et Tom. 4. pag. MDCCLXXXVIII. Et Ferretium, pag. 108. Et apud EPIG. ET POEM. VET. Lib. 1. pag. 3. Alioſque. An vero laudatiſſimum carmen revera ſit antiqui marmoris, ex iſta Smetii Notatiuncula ſubdubitari poſſit, niſi ſingularis ipſius lepos eidem facile locum concederet inter probatiſſima vetuſtatis eruditæ monumenta. " Hoc Epigramma, recenti marmore nuper inciſum, in hortulo Colotiano, an aquæ virginis ductum, qua aquæ digitus per canalem educitur, collocatum eſt. Sed an vere antiquum ſit, et in vetuſto marmore alibi olim extiterit, neſcio." pag. CXLVI. No. 6. Porro, voces BIBE, LAVA, TACE, ſolenne erat marmoribus adſcribere Nymphis fontium ſacratis. Gruterus, pag. XCIII. No. 12.

NYMPHIS. LOCI
BIBE. LAVA
TACE.

Quod, a Grutero utcunque ſuſpectum, a Fabricio, Boiſſardo, aliiſque affertur.

XIII.

TARRACONE.

D. M.

Eutycheti Auri. Ann. xxii.

Fl. Rufinus et Semp. Diofanius Servo B. M. F.

HOC rudis aurigæ requieſcunt oſſa ſepulchro,
Nec tamen ignari flectere lora manu.
Jam qui quadrijugos auderem ſcandere currus,
Et tamen a bijugis non removerer equis.
Invidere meis annis crudelia fata,
Fata quibus nequeas oppoſuiſſe manus.
Nec mihi conceſſa eſt morituro gloria Circi,
Donaret lacrymas ne pia turba mihi.
Uſſere ardentes intus mea viſcera morbi,
Vincere quos medicæ non potuere manus.
Sparge, precor, flores ſupra mea buſta, viator,
Faviſti vivo forſitan ipſe mihi.

XIII. Apud Gruterum, pag. CCCXL. No. 4. Et Grævii THESAUR. Tom. 12. pag. MCCLV.

XIV.

ROMÆ.

INGRATÆ Veneri ſpondebam munera ſupplex,
Erepta, conjux, virginitate tibi.
Perſephone votis invidit pallida noſtris,
Et præmaturo funere te rapuit.
Supremum verſus munus donamus, et aram;
Et gratam cape ſis, docta Pedana, chelyn.
Me nunc torquet amor: tibi triſtis cura receſſit,
Lethæoque jaces condita ſarcophago.

XIV. Apud Gruterum, pag. DCCCXLIII. Et Mazochium, fol. XXXIII. Et Smetium, fol. CLXXXIV. verſo. No. 8.

Ver. 143. —*Aram.* Quam perelegantî opere ornatam deſcribit Smetius: quam et exhibet Gruterus, ubi ſupra. *edit.* An. Halmæ. Et Sponius, MISCELL. ERUDIT. ANT. pag. 118. No. 5.

Ver. 144. *Et gratam cape ſis, docta Pedana, chelyn.* CÆPSIT pro CAPE SIS apud Grut. et Smet. CAPE SIT apud Mazoch. CAPE SIS apud P. Labbeum, THESAUR. EPITAPH. pag. 53.

XV.

ROMÆ.

VIXISSES utinam, et potius mea muſa taceret,
Quam mihi ſcribendi cauſa, Latina, fores!
Vixiſſes! neu te ſurgentem in vota tuorum,
Aſpicerem addictam Manibus ire ſacris.
Sed quoniam Parcis vetitum eſt nihil, accipe noſtri
Æternas eheu! carminis exequias.

XV. Apud Gruterum, pag. DCCCXLIII. No. 2. Et Mazochium, fol. LXXXVII. verſo.

Ver. 147. *Muſa*— CARTA Mazoch. Et P. Pithœus, EPIG. ET POEM. VET. Lib. 2. pag. 128. male.

Ver. 150. *Manibus*— Sc. Dii Inferi: non autem Defunctorum Animæ. Atque hic loci ſubnotandum duxi obiter, pro DIIS MANIBUS, Inſcription. Sepulchral. præfixis, nonnunquam legi INFERIS D. DEAB. Ut in ſequenti lapide.

INFERIS. D. DEAB. Q.
C. VIBIVS. ADVLESCENS
INTEMPERATO. AMORE
PERCITVS. PVTILLIÆ
SEX. PVELLÆ. INGRATISS
QVOD. ALTERI. VLTRO
TRADIT. NON. SVSTI
NENS. CRVENTO. GLA
DIO. SIBIMET. MORTEM
CONSCIVIT. VIX. ANN
XIX. M. II. D. IX. HORAS
SCIT. NEMO.

Vid. Broukhuſ. in Tibull. II. vii. 1. p. 284. ed. Amſtelod. 1708. 4to.

XVI.

ROMÆ.

QUÆ tibi cumque mei potuerunt pignora amoris,
Nata, dari, populo ſunt lacrumante data.
Et volui majora; nimis ſed cura meorum
Fida, tui prohibet me cinerem eſſe rogi.

XVI. Eidem, ut videtur, LATINÆ. Apud Smetium, fol. CXIII. verſo. No. 8. Et Mazochium, fol. LXXXVII. verſo. Et Gruterum, pag. M. No. 9.

Ver. 156. —*Tui prohibet me cinerem eſſe rogi.* Sc. Efficit quo minus tecum unà, O Nata, comburerer eodem rogo, quod mallem fieri.

XVII.

NEAPOLI.

I. V. D. M.

CRISPE, fili lepidiſſime,
Heu, heu! Orcus cum te vorarit,
Delicium mihi omne abſtulit:
Baculum, exuctis medullis,
Edentulæ ſenectutis ſecuit:
Spem nepotum abſtraxit
Secum maximam.
In tanta demum orbitate
Deſolatus ſuperſum, ut ni,
Qui ſecus ſentiunt, Manes
Vetuiſſent, vivum me tecum
Contumulaſſem.
Vixit Ann. xii.

XVII. Apud Reineſium, pag. 661. No. xxx. Et Muratorium, Tom. 3. pag. MCCXXXV. Claſſ. 17. No. 1. AFFECTUS PARENTUM, &c. ſed mutilatum. Vide etiam Chytræum, DELIC. ITIN. EUROP. p. 73. Nos punctis diſtinctum, Epigramma mellitiſſimum, quibus antea deſtitutum proſtitit, edidimus. Idem vero, quippe quod metro non ſit factum, rationem inſtituti noſtri videatur excedere. Quin cum poetica quadam ſuavitate condiatur et elegantia, et pæne numeroſum ſit, haud prorſus alienum delectus hujuſce judicavimus. Eadem quoque venia dignum Carmen XXXII. cenſemus.

XVIII.

UTRARIÆ IN BÆTICA.

Pylades AnnI Novati Patris H. S. E.

SUBDUCTUM primæ Pyladen hæc ara juventæ
Indicat, exemplum non leve amicitiæ.
Namque ſodalitii ſacravit turba, futurum
Nominis indicium, nec minus officii.
Dicite qui legitis, ſolito de more, ſepulto
Pro meritis, Pylades, ſit tibi terra levis.

XVIII. Apud Jo. Baptiſtæ Donii INSCRIPT. ANTIQ. pag. 421. *edit.* Florentiæ, 1731. Et Muratorium, Tom. I. pag. ult. No. 3. COLLEGIA VARIA.

Ver. 171. *Namque Sodalitii ſacravit turba*— Quænam fuerit iſta SODALITII TURBA, parum liquido conſtat.

Ver. 173. *Solito de more*— Simili fere ratione dixit Catullus, ad Fratris Tumulum.

Nunc tamen interea, priſco quæ more parentum
Tradita ſunt triſtis munera ad inferias,
Accipe ——— Carm. 101.

XIX.

QUÆ te ſub tenera rapuerunt, Pæta, juventa
O utinam me crudelia fata vocent: . . .
Ut linquam terras, inviſaque lumina ſolis,
Utque tuus rurſum corpore ſim poſito.
Tu cave Lethæo continguas ora liquore,
Et cito venturi ſis memor, oro, viri:
Te ſequor obſcurum per iter: comes ibit eunti
Fidus Amor, tenebras lampade diſcutiens.

XIX. Conditiſſimum hoc Carmen, tanquam vetus Epigramma, recenſetur in libro pererudito, cui Tit. *Miſcellaneous Obſervations on various Authors*. Vol. 2. pag. ult. *edit.* Londini. [Obſerv. Miſc. Amſtelod. II. p. 403.] Idem vero me prorſus ſive delituiſſe ſive fugiſſe fateor, elegantias antiquorum marmorum, diligenter licet, indagantem.

XX.

MUTINÆ.

Salluſtiæ Aphroditæ Congidius L. F. Conjugi

Bene Merenti. cum qua vixit Ann. xxvii. Menſ. viii. Dieb. vi.

QUOD vivens merui, moriens quod et ipſa rogavi,
Conjugis hoc mœſti reddidit ecce fides.
Sit licet infernæ noctis triſtiſſimus horror,
Me tamen illius credo jacere toris.
* * * * * * * * * * *
Te, pie poſſeſſor, ſive, colone, precor,
Ne patiare meis tumulis increſcere ſylvas,
Sic tibi dona Ceres larga det et Bromius.

XX. Apud Muratorium, Tom. I. pag. DXXXIX. No. I. Claſſ. COLLEGIA VARIA. Et Ludovici Vedriani HISTOR. MUTINENS. Tom. I.

Ver. 183. *Vivens*— VIVA, Muratorius.

Ver. 188. *Ne patiare meis tumulis increſcere ſylvas.* Euphonia conſultum magis eſſet legendo, NE TUMULIS PATIARE MEIS.

XXI.

Fil. Sabinæ Dulciſſ.

QUISQUIS ades, celeri greſſu precor ito, viator;
Ito procul, et linque nefas; tibi dico, viator,
Parce oculis, nec noſtra velis cognoſcere fata,
Sanguinea pallâ quæ texit provida Clotho,
Et pavit rupiſſe ſuas quoque fila ſorores.

XXI. Apud Fabrettum, pag. 238. No. 635. Litteras Commodi ætatem præ ſe ferre monemur, apud Marq. Gudii Antiq. Inscript. a Franciſc. Heſſelio, *edit.* Leovardiæ, 1731. pag. ccxxvii. No. 4.

XXII.

In AGRO TUSCULANO.

M. Gellius Maximus Phœbo Lib. optum.

HIC ſitus eſt, quondam Gelli pars maxima, Phœbus,
Adfectus omnes poſſidet ipſe lapis
Vix conſummavit ſeptem quinquennia luſtri,
Oſcula ferventem nec tenuere animam.
Quod ſi mutari potuiſſent fila ſororum,
Gauderet condi Maximus hoc tumulo.

XXII. Apud Denium, pag. CCCLXXI. No. 75. Et Muratorium, Tom. 3. pag. MDXXXVIII. No. 8. Claſſ. 21. AFFECTUS LIBERT. &c. Et Mazochium, fol. XXXIX. verſo.

Ver. 195. *Gelli*— Cœli, Mazoch.

Ver. 199. *Fila*— Legit FATA Murator. minus eleganter et proprie.

XXIII.

FUNERE non æquo puer immaturus obivi,
Marmoreiſque meis hic jaceo tumulis.
Non potui parvus puerilem implere juventam,
Nec veſtire meam flore novo faciem.
Nec ſenior capiti niveos mutare capillos,
At fato victus ſorte puer perii.
Heu crudele nefas! quæ me generaverat hora,
Hæc eadem vitæ terminus hora fuit.

XXIII. Apud Fabrettum, 238. No. 636.

Ver. 208. —*Fuit.* Qui ſequuntur, apud Fabrettum, verſiculi quatuor aliunde huc relati videntur. Vid. P. Labbæi THESAUR. pag. 65. Et EPIG. ET POEM. VET. p. 106.

XXIV.

ROMÆ.

HOSPES, quod dico paullum eſt; aſta, ac pellige.
Heic eſt ſepulchrum haut pulchrum pulchrai feminæ:
Nomen parentes nominarunt Claudiam:
Suom mareitum corde dilexit ſouo:
Gnatos duos creavit; horunc' alterum
In terra linquit, alium ſub terra locat.
Sermone lepido, tum autem inceſſu commodo:
Domum ſervavit, lanam fecit. Dixi. Abei.

XXIV. Apud Gruterum, pag. DCCLXIX. No. 9. Et Mazochium, fol. CLIV. Et Smetium, fol. CXXVII, verſo. No. 13. Et apud VET. EPIG. &c. Lib. 2. pag. 120. [Vid. Taylor's *Civil Law*. p. 308.] Diverſo tractu diſponuntur, ſenariorum ordine non ſervato, verſiculi, apud Boiſſardum. Porro, ut ſuus antiquitati conſtaret ſapor, veterem ſcribendi rationem fideliter expreſſimus. Id quod fieri curavimus etiam, CARM. XXXVII. infra, aliiſque nonnullis.

Proſtitit iſtud Carmen in Tiburtino lapide vetuſtiſſimo, quod jamdiu periit, in pulverem redactus. Laudatur et explicatur apud DIALOGI Del Sig. D. Antonio Auguſtini, *in Roma* 1600. pag. 272.

Ver. 216. *Abei*. Vox ſolennis: epitaphiorum vetuſtiorum maxime propria, in fine accedens. Similiter Tetraſtichon Pacuvio Poetæ factum.

Adoleſcens, tamen etſi properas, hoc te ſaxum rogat,
Uti ad ſe adſpicias; deinde, quod ſcriptum eſt, legas.
Hic ſunt Poetæ Marcei Pacuvii ſita
Oſſa. Hoc volebam neſcius ne eſſes. Abei.

Supereſt apud Aul. Gell. NOCT. ATT. Lib. 1. Cap. 24. Qui præterea dicit iſtud Carmen eſſe, "Verecundiſſimum, et puriſſimum, "dignumque ejus elegantiſſima gravitate." Emendavit autem, quale hic legitur, G. J. Voſſius, INSTITUT. POET. Lib. 3. Cap. 21.

XXV.

JULIA, quæ longa fueras digniſſima vita,
Occidis, e noſtro rapta puella ſinu.
Sed comes ardenti nunc degis juncta coronæ,
Nunc Helicen propius cernis et Andromedam.
Me cruciat, conjux, miſerumque abſumit amantem
Sævus amor, nullis ignibus inferior.
Namque ego, ſeu rebus fuerim diſtrictus agendis,
Seu dederim vacuo languida membra thoro;
Tu mihi ſemper ades, tua præſens ſemper imago,
Quæ miſero moveat flebile cordiolum.
Improba, cur teneros, O Mors, disjungis amantes,
Quos bene conveniens conciliavit amor?

XXV. Apud Fabrettum, pag. 188. No. 431.

Ver. 223. *Namque ego*— Deeſt Ego apud Fabrett.

Ver. 226. —*Cordiolum*. Vox priſcis Latinis non inuſitata. Occurrit apud Plautum.

XXVI.

LONDINI.

Inter Ceimelia Sloniana.

GALLIA me genuit, nomen mihi divitis undæ
Concha dedit; formæ nominis aptus honos.
Docta per incertas audax diſcurrere ſilvas,
Collibus hirſutas atque agitare feras.
Non gravibus vinclis unquam conſueta teneri,
Verbera nec niveo corpore ſæva pati:
Molli namque ſinu domini, dominæque, jacebam,
Et noram in ſtrato laſſa cubare toro:
Et, plus quam licuit muto, canis ore loquebar,
Nulli latratus pertimuere meos.
Sed jam fata ſubii, partu jactata ſiniſtro;
Quam nunc ſub parvo marmore terra tegit.

XXVI. Catellæ eſt. Apud Mus. Veronens. pag. ccccxliv. No. 6. Adeat Lector eruditiſſimum Libellum Jacobi Gutherii, de Jure Manium; lib. ii. cap. 37. De funeribus et sepultura brutorum, inter Grævii Thes. Tom. xii. pag. 1257.

Ver. 240. —*Tegit.* Teget. Sc. Maff. Mus. Veron.

XXVII.

ROMÆ.

Patri Filius.

SIC pia, ſis felix! ſic quod tibi vita beata
Contigit, et cunctis auxilians bonitas!
Nos tamen hic cruciat dolor intimus, et pia cura,
Quod te feſtinans abſtulit atra dies.
Numina nunc inferna precor, patri date lucos,
Queis eſt purpureus perpetuuſque dies.
Huic certe, ut meruit, cuncta eſt data cura ſepulchro,
Texeruntque favi de Siculis apibus.

XXVII. Apud Smetium, fol. CIX. No. 8. Et Mazochium, fol. XXVIII. Et Gruterum, DCCXLVIII. Et Muratorium, Tom. 3. pag. MDCCLXIX. Claſſ. 23. No. 7. SINGUL. QUISQ. &c.

Ver. 241. —*Sis felix*— Alii SIC pro SIS.

Ver. 243. *Intimus*— ANXIUS, Mazoch. et Murator.

Ver. 246. *Queis eſt*— IN QUIS, Smetius.

Ver. 247. *Huic certe, ut meruit, cuncta eſt data cura ſepulchro.* Legunt Mazoch. et Murator.

QUOD. CERTE. HIC. MERUIT. CUNCTA. EST. DATA. CURA. SEPULCHRO.

Ver. 248. *Texeruntque favi*— Sc. Patris corpus; cui filius e melle optimo condimentum fecerat.

XXVIII.

ROMÆ.

CONDITUS hic amor eſt, dictus de nomine patris,
Heu ! miſeri patris conditus hic amor eſt.
Gallia quem genuit, de gente Novempopulana,
Itala terra tegit Gallia quem genuit.
Nobilis ingenio, docuit jus inclyta Roma,
Oppetiit fatis, nobilis ingenio.
Læſeris hunc tumulum ſi quiſquam, in Tartara pergas,
Atque expers tumuli, læſeris hunc tumulum.

XXVIII. Apud Gruterum, DCLXVII. No. 10. Et Smetium, fol. CXII. verſo. No. 12.

Ver. 251. —*Novempopulana.* Provincia Galliæ. Hodie *Gaſcoigne.*

XXIX.

IN OPPIDO FABRICA IN FALISCIS.

HIC Aquilæ cineres miſerabilis urna ſepultos
Contegit, et fatis exproperata nimis.
Occidit infelix, cœpto modo flore juventæ,
Quem finiît annus ſeptimus et decimus.
Formoſus, frugi, doctus, pius. A patre moeſto
Accepit tumulos quos dare debuerat.

XXIX. Apud Gruterum, DCLXIX. No. 10. Et Smetium, fol. CXXXVI. No. 8. Et Muratorium, Tom. 2. pag. MCXXXIV. No. 1. AFFECTUS PARENT. &c.

V. 261. 262. —— *A patre mœſto*
Accepit tumulos quos dare debuerat.

M. Tullius, de Catone ſuo nuperrime defuncto. "Quo nemo vir "melior natus eſt, nemo pietate præſtantior. Cujus a me corpus "crematum eſt; quod contra decuit ab illo meum." De SENECTUT. Frequentiſſima vox eſt patrum defunctis filiis, ſive ſeniorum, qui ſibi natu minoribus parentant.

XXX.

CORFINII.

Q. Cæcilio. Q. F. Pal. Optato.

Vixit Ann. ii. Menſ. vi.

HIC jacet Optatus, pietatis nobilis infans,
Cui precor ut cineres ſint ia, ſintque roſæ.
Terraque, quæ mater nunc eſt ſibi, ſit levis, oro,
Namque gravis nulli vita fuit pueri.
Ergo, quod miſeri poſſunt præſtare parentes,
Hunc titulum nato conſtituere ſuo.

XXX. Apud Gudium, ut ſupr. pag. CCXXXI. No. I. Et Fabrett. p. 284. No. 186.

Ver. 264. *Cui precor ut cineres ſint ia, ſintque roſæ.* Ita iſtud Pentametrum Fabrettus expreſſit. Vox IA Græca eſt, ſc. VIOLÆ; Nom. plural. Num. τὰ ἴα, *viola*. Senſus eſt; Precor, ut violæ et roſæ pullulent ex ejus favilla; ſive, Ut cineres ejus convertantur in violas et roſas. Quod ſi duriuſculum videatur, legi poſſit AD pro UT.

CUI. PRECOR. AD. CINERES. SINT. IA. SINTQUE. ROSÆ. Peſſime Gudius,

CUI. PRECOR. UT. CINERES. SINT. LILIA. SINTQUE. ROSÆ. Dempta autem Voc. SINT, ſtaret tum ſenſus tum metrum. [Et ſic conjecit Car. Godwyn. in marg. Fabretti in Bibl. Bodl.]

Ver. 265. —*Hunc*— Ita Fabrett. NUNC Gudius.

XXXI.

ROMÆ.

In Lapide quadrato.

ARTIMETUS ſibi et Claudiæ HOMONŒÆ conlibertæ et contubernali.

I. Homonœa.

TU, qui ſecura procedis mente, parumper
Siſte gradum, quæſo, verbaque pauca lege.

XXXI. Apud Mazochium, fol. CLXIV. Et Smetium, fol. CXXIV. No. 5. [vid. *Forſter on Accent.* 2d ed. p. 400.] Accedit inſuper huic monumento Græcum carmen, ab iiſdem etiam deſcriptum; quod, ne ſuus elegantiſſimo lapidi deſit cumulus, hic ſubtexere viſum eſt.

Η πολυ Σειρηνων λιγυρωτερη, η παρα Βακχῳ,
Και θοιναις αυτης χρυσοτερη Κυπριδος,
Η λαλιη φλιαρη τε χιλειδονις, ενθ' Ὁμοιοια
Κειμαι, Ατιμητῳ λειπομενη δακρυα,
Τῳ πιλοι ασπασιη βαινης απο· τηιδε τοσαυτην
Δαιμων απροϊδης εσκιδασειν φιλιην.

Quod, et exhibet Gruterus, pag. DCVII. Ejuſdem vero Græci carminis Latinam verſionem, Inſcriptionis more expreſſam, e Panvinii VERONENS. ANTIQUITATIBUS arreptam, quaſi vetus Epigramma lapidarium, afferunt Reineſius, pag. 696. No. CXXXVI. Et Sponius, ut ſupr. [pag. 106.] Quibus in antiquorum marmorum perveſtigatione verſatiſſimis non patuiſſe fraudem, cum plane mirer, tum miror etiam magis Ferretii frontem, qui citam iſtam verſionem, dicitque extare in antiquiſſimo Lapide. pag. CVI.

Illa ego quæ claris fueram prælata puellis,
Hoc Homonœa brevi condita ſum tumulo.
Cui formam Paphie, Charites tribuere decorem,
Quam Pallas cunctis artibus erudiit.
Nondum bis denos ætas mea viderat annos,
Injecere manus invida fata mihi.
Nec pro me queror hoc. Morte eſt mihi triſtior ipſa
Mæror Atimeti conjugis ille mei.

II. Atimetus.

Si penſare animas ſinerent crudelia fata,
Et poſſet redimi morte aliena ſalus,
Quantulacumque meæ debentur tempora vitæ,
Penſaſſem pro te, cara Homonœa, libens.
At nunc, quod poſſum, fugiam lucemque deoſque,
Ut te matura per Styga morte ſequar.

III. Homonœa.

Parce tuam, conjux, fletu quaſſare juventam,
Fataque mærendo ſollicitare mea.
Nil proſunt lacrimæ, nec poſſunt fata moveri;
Viximus. Hic omnes exitus unus habet.
Parce; ita non unquam ſimilem experiare dolorem,
Et faveant votis numina cuncta tuis.

Quodque mihi eripuit mors immatura juventæ,
Id tibi victuro proroget ulterius.

IV. Atimetus.

Sit tibi terra levis, mulier digniſſima vita,
Quæque tuis olim perfruerere bonis.

XXXII.

DIS AVIBUS.

LUSCINIÆ Philumenæ, ex aviario Domitior.
Selectæ, verſicolori, pulcerrimæ, cantrici
Suaviſſ. omnibus gratiis ad digitum pipillanti,
In poculo myrrhino caput abluenti
Infeliciter ſummerſæ. Heu miſella
Avicula! hinc inde volitabas, tota
Garrula, tota feſtiva, latitans, modo
Inter pulla Leptynis loculamenta.
Implumis, frigidula, clauſis ocellis!
Licinia, Philumenæ, deliciæ ſuæ,
Quam in ſinu paſtillis alebat,
In proprio cubiculo, alumnæ cariſſimæ,
Lacrumans pos.

XXXII. Antiquo vaſi, minutiſſimis characteribus inſculptum, proſtat. Habetur apud Fabrettum 332. No. 494. Sed mendoſum valde, et perobſcurum. Nos conjecturis, ut licuit, adhibitis, omnia ad nitorem priſtinum revocare conati ſumus.

Ver. 301. —*Inter pulla*, &c. Quoddam ſupellectilis genus apud Romanos uſitati, nec vulgaris fortaſſe pretii, nobis ignotum ſubintelligitur. Vereor ut ſana ſit lectio vox LEPTYNIS.

Ver. 304. —*Paſtillis*— Conjecerat amicus legend. PAPILLIS.

Habe avis jocondiſſima, quæ mihi volans
Obvia, blando perſonans roſtello ſalve,
Toties ceciniſti, habe avis, avia Averna!
Vale, et vola per Elyſium!

In cavea picta ſaltans quæ dulce canebat,
Muta tenebroſa nunc jacet in cavea.

XXXIII.

ROMÆ.

Muſa et Megiſte et Oneſimus Alumnæ Dulciſſimæ

F.

Vixit Ann. i. Menſ. xi. Dieb. xx.

NATA, ſed in lacrimas ſolum, dolor omnibus infans,
Hic ſita ſum. Vixi tempus inane meum.
Annus erat natæ primus: mox deinde ſecundi
Liminibus rapuit me ſibi Perſephone.

XXXIII. Apud Gruterum, pag. DCLIX. No. 7. Et Fabrettum, pag. 189. No. 433. Et Muratorium, Tom. 3. pag. MDCCLXXI. Claſſ. 25. No. 2. SINGUL. QUISQ. &c.

Ver. 311. *Nata, ſed &c.*— Mendoſiſſimè exprimitur iſte verſiculus, apud Murator. et P. Labbæi THESAUR. pag. 72.

Ver. 312. —*Meum.* MEIS, Fabrett.

Ver. 313. 314. ——*Secundi*
Liminibus—— i. e. INITIO SECUNDI, ut monuit doctiſſ. Marklandus, ad Stat. SYL. Lib. 2. Car. 6. Ver. 70. Inter Notas, pag. 116. Qui et hanc ipſam dictionem, conlatis compluribus conſimilibus, pleniſſime exequitur.

XXXIV.

Effoſſ. In AGRO APTENSI.

BORYSTHENES Alanus,
Cæſareus veredus ;
Per æquor et paludes,
Et tumulos Hetruſcos,
Volare qui ſolebat ;
Pannonios, nec ullus,
Illi apros inſequenti,
Dente aper albicanti,
Auſus fuit nocere,
Vel extimam ſaliva
Sparſit ab ore caudam ;
Ut ſolet evenire.
Sed integer juventa,
Inviolatus artus,
Die ſuo peremptus,
Hoc ſitus eſt in agro.

XXXIV. Effos. in Agro Aptensi. Ut inquit Gaſſendus, in Vita Peireſkii, pag. 227. 4to. Pariſiis, 1641. Extat apud Montfaucon. Tom. 5. pag. 74. part. 1.

Ver. 316. *Cæſareus Veredus.* Scil. Equus Adriani, de quo Lampridius Cap. 20. " Equos et canes ſic amavit, ut ſepulchra conſti-" tuerit." In Adriano. In quem locum Cauſabonus hoc adduxit Epigramma. Nos ex emendatione Salmaſii plerumque edidimus. E Græcis Adrianum converſiſſe, credidit Barthius.

XXXV.

ROMÆ.

HÆC tenet urna duos, ſexu ſed diſpare, fratres,
Quos uno Lacheſis merſit acerba die.
Ora puer dubiæ ſignans lanugine veſtis,
Vix hiemes licuit cui geminaſſe novem:
Nec thalamis longinqua ſoror, trieteride quinta,
Tænarias crudo funere vidit aquas.
Ille Remi Latio fictum de ſanguine nomen,
Sed Gallos claro germine traxit avos.
Aſt hæc Grajugenam reſonans Arcontia linguam,
Nomina virgineo non tulit apta choro.

XXXV. Apud Fabrettum, pag. 112. No. 277. Et Muratorium, Tom. 1. pag. CDVI. No. 2. Claſſ. v. CONSULES. Et apud Arringhium, L. 4. C. 27. f. 78. et Reineſ. pag. 985. No. CCCLXXX.

XXXVI.

In PONTE SALARIO.

Tertio ab Urbe Lapide ſuper ANIENEM.

QUAM bene curvati directa eſt ſemita pontis,
Atque interruptum continuatur iter.
Calcamus rapidas ſubjecti gurgitis undas,
Et libet iratæ cernere murmur aquæ.
Ite igitur faciles per gaudia veſtra, Quirites,
Et Narſim reſonans plauſus ubique canat.
Qui potuit rigidas Gothorum ſubdere mentes,
Hic docuit durum flumina ferre jugum.

XXXVI. Apud Gruter. pag. CLXI. No. 2. Et Mazochium, fol. III. verſo.

Ver. 341. —*Curvati*— CURBATI Gruter. et Smet. Monet Sponius ſequioris Latinitatis indicem fore B. pro V.

Ver. 347. —*Narſim*— Narſes, Eunuchus patricius, copiarum Juſtiniani Imperatoris adverſus Gothos miſſarum dux. Pontem vero, cujus hic loci fit mentio, renovavit. Vid. Agathiæ ſcholaſtici Hiſt. de Reb. Geſt. Imp. Juſt. Lib. 2. paſſim. Vide etiam Patris Danielis Hiſt. de Reb. Geſt. Franc. Tom. 1.

XXXVII.

ROMÆ.

Euchariſ. Liciniæ L.

Vixit Ann. xiiii.

HEUS, oculo errante quei aſpicis lethi domum,
Morare greſſum, et titulum noſtrum perlege;
Amor parentis quem dedit natæ ſuæ,
Ubei ſe relliquiæ conlocarent corporis.
Heic viridis ætas cum floreret artibus,
Creſcente et ævo gloriam conſcenderet,
Properavit hora triſtis fatalis mea,
Et denegavit ultra veitæ ſpiritum.
Docta, erodita pæne Muſarum manu,
Quæ modo nobilium ludos decoravi choro,
Et Græca in ſcæna prima populo apparui,

XXXVII. Apud Gruter. pag. DCLV. No. 1. Et Smetium, fol. CXXIX. No. 1. Citavit, et diſerte notis illuſtravit Anton. Auguſtinus, ſupra memoratus, *Dial.* 10. pag. CCLXVI. *In Roma*, 1600.

Ver. 359. 60. *Quæ modo nobilium ludos decoravi choro,*
Et Græca in ſcæna prima populo apparui,

Pſaltria, ſaltatrix, et mima fuit, inſignis nominis. Quippe quæ ludis publicis Nobilium Romanorum ſumptu datis, ſive pſallendo

En, hoc in tumulo, cinerem noſtri corporis
Infiſtæ Parcæ depoſierunt carmine.
Studium patronæ, cura, amor, laudes, decus,
Silent ambuſto corpore, et leto jacent.
Reliqui fletum nata genitori meo,
Et anteceſſi genita poſt leti diem.
Bis hic ſepteni mecum natales dies
Tenebris tenentur, Ditis æterna domu.
Rogo, ut diſcedens terram mihi dicas levem.

ſive ſaltando, egregie operam navaret, exornandis. Porro, in Græca Comœdia quæ vocabatur etiam PALLIATA, partes egit. Fabulæ autem Plautinæ et Terentianæ omnes, Græcæ nuncupabantur, et palliatæ. Expreſſæ ſcilicet e Græcis erant, et Græco agebantur habitu. Pallium, veſtis Græcis communis. Plautus, in CURCULIONE. Act. 2. Sc. 3.

Tum iſti Græci PALLIATI, &c.—

Quæ vero TOGATÆ, PRÆTEXTATÆ, TUNICATÆ dicebantur fabulæ, a veſtis genere ſive amictus quo ſingulas indutus exhibebat hiſtrio, id ſibi nominis ſortiebantur.

Ver. 364. —*Jacent.* Legunt TACENT Gruter. et Smet. JACENT P. Pithœus, EPIG. &c. Lib. 3. pag. 141.

XXXVIII.

ROMÆ.

IMMATURA quies quos abſtulit hic ſitî ſunt
tres,
Mater, cum parvis pignoribus geminis.
Pollia Saturnina parens triginta per annos
Vixit, et enituit docta ſonare mele.
Octo puer Titius, proles cito rapta, Philippus;
Et fratri tenero cârior una ſoror,
Ælia Saturnina obît uno inſuper anno;
Nec ſaltus vitam protulit aut choreæ.

XXXVIII. Apud Gruter. pag. DCLIV. Et Mazochium, XXX. folio verſo.

XXXIX.

ROMÆ.

QUI colitis Cybelen, et qui Phryga plangitis Attin,
Dum vacat, et tacita Dyndima nocte ſilent,
Flete meos cineres: non eſt alienus in illis
Hector, et hoc tumulo Mygdonis umbra tegor.
Ille ego, qui magni parvus cognominis hæres,
Corpore in exiguo res numeroſa fui.
Flectere doctus equos, nitida certare palæſtra,
Ferre jocos, aſtu fallere, noſſe fidem.
At tibi dent Superi quantum, Domitilla, mereris,
Quæ facis exigua ne jaceamus humo.

XXXIX. Apud Gruterum, pag. DCLV. No. 3. Et Smetium, fol. CXXIV. verſo. No. 8. Ubi magnis et formoſis literis exarari dicitur; quales ævi recentioris eſſe Vir doctiſſ. in Præfat. admonuit. Martiali adſcribit Barthius, ADVERSAR.

XL.

ROMÆ.

LESBIÆ ossa hic sita sunt.

HOSPES sta, et lacruma, si quicquam humanitus in te est,
Ossua dum cernis consita mæsta mihi.
Quoius laudati mores, et forma probata est
Anchialo, quem cura anxia debilitat.
Lesbia sum, quæ dulcis mores sola reliqui,
Et vitam vivens parui in officeis.
Sei nomen quæris, sum Lesbia; si duo amantes,
Anchialus dulcis, cum suave homine Spurio.
Sed quid ego hoc? Cerno, mea sunt hic ossua in olla
Consita. Vive, hospes, dum licet, atque vale.

XL. Apud Gruter. pag. DCCXCIX. No. 8. Et Mazoch. Carmen profecto perantiquum, Romana poesi nondum concinnata, nedum lingua, factum; obscurum alicubi, et duriusculum; ubique incompositum; fortasse parum diligenti fide nobis transmissum. Prisca quadam simplicitate præcipue commendatur.

XLI.

SPOLETI.

Nymph. Font. Lyſimach. V.

NYMPHÆ, fonticolæ Nymphæ, quæ gurgitis hujus
Æternùm roſeo tunditis ima pede:
Lyſimachum ſervate! ſub alta maxima pinu
Numinibus poſuit qui ſimulacra tueis.

XLI. Hoc, et quæ ſequuntur inferius Carmina, Num. XLIV. XLV. et XLVII. nuperrime eruta, nondumque typis evulgata, ex Italia non ita pridem tranſmiſit Amicus eruditiſſimus, harum ſtudioſiſſimus elegantiarum.

XLII.

TIBURE.

ASTORIO meritam dicat hanc Octavius aram,
Acri homini, atque alacri, forti, fido, atque venuſto.
Cui domus Aſirius fuerat, cui Quintio nomen.
Hic in flore cubat, longum ſecurus in ævom,
Poſt ter vicenos et tres bene conditus annos.

XLIII.

MEDIOLANI.

SISTE gradum, quamvis fugiat brevis hora, viator,
Sic fati nullus te dolor exanimet:
Leſbia, quam tulerat tellus pulcherrima Tarſis,
Indicio ſit amor totius Heſperiæ,
Quam ereptam terris pia numina ſubtraxerunt,
Hanc ſibi ſola domum corpori' conſtituit.

XLII. Apud Gruter. pag. DCCCLVIII. No. 12.

XLIII. Apud Gruter. pag. DCCCCXVII. No. 4.

XLIV.

VERONÆ.

Effoſſ. in Cababria.

PANI Cuſtod. . . . . .

Sub imagine Panis rudi Lapide.

HEIC ſtans vertice montium ſupremo
Pan, glaucei nemoris nitere fructus
Cerno deſuper, uberemque ſylvam.
Quod ſi purpureæ, viator, uvæ
Te deſiderium capit, roganti
Non totum invideo tibi racemum.
Quin ſi fraude mala quid hinc reportes,
Hoc pœnas luito caput bacillo.

XLIV. Vide ſupra Not. ad Carm. XLI.

XLV.

MEDIOLANI.

D. M.

Avus M. Nepot. optum. Mar.

Vix. Ann. xiii. Menſ. xi. Dieb. x.

O Dulcis puer, O venuſte Marce,
O multi puer et meri leporis,
Feſtivi puer ingenî, valeto!
Ergo cum, virideis vigens per annos,
Ævi ver ageres novum tenelli,
Vidiſti Stygias peremptus undas?
Tuum, mœſtus Avus, tuum Propinqui
Os plenum lepida loquacitate,
Et riſus facileis tuos requirunt.
Te luſus, puer, in ſuos ſuëtos
Æquales vocitant tui frequenter.
At ſurdus recubas, trahiſque ſomnos
Cunctis denique, Marce, dormiundos.

XLV. Vid. ſupra Not. ad Carm. xli.

XLVI.

Effoſſ. circa ATHESTAM Agri Patavini.

[Inſcript. Urnæ, cui incluſæ erant duæ ampullæ, altera ex auro, altera ex argento, liquoris plenæ liquidiſſimi.]

PLUTONI ſacrum munus ne attingite fures,
Ignotum eſt vobis hoc quod in orbe latet.
Namque elementa gravi clauſit digeſta labore,
Vaſe ſub hoc modico, Maximus Olybrius.
Adſit fœcundo cuſtos ſibi Copia cornu,
Ne pretium tanti depereat laticis.

XLVI. Apud Grut. pag. DCCCCXXVII. Ubi de iſto Carmine hæc notantur. " Circa Atheſtam Agri Patavini, anno 1500, dum ſolito " altius ruſtici fodiunt, in monumento veterrimo, reperta urna cocti- " lis, inſcripta ſex verſibus; intra quam alia item Urnula quatuor " verſibus inſcripta: intra eandem minorem Urnulam duæ am- " pullæ, altera ex auro, altera ex argento, liquidiſſimi liquoris " plenæ; in medio earum lucerna ardens, ſed ſtatim extingueba- " tur, ut retexebatur." Ex conjecturis apud Gruterum videndis expreſſimus.

In minori Urnula qui legebantur inſcripti, verſiculos hic ſubtexere viſum eſt.

ABITE. HINC. PESSIMI. FURES.
VOS. QUID. VOSTRIS. VOLTIS
CUM. OCULIS. EMISSICIIS
ABITE. HINC. VESTRO. CUM. MERCURIO
PETASATO. CADUCEATOQUE
MAXIMUS. MAXIMI. DONUM
PLOTONI. HOC. SACRUM. FECIT.

De Lucernis iſtiuſmodi vid. Boxhornii QUÆST. ROM. Cap. xi. Ubi, de quo agimus, adducuntur Carmina.

XLVII.

VERONÆ.

D. M.

Sororis Suaviſſ.

ET lac, et vini pateras, et liquida mella,
Jam tibi in extremas do, ſoror, inferias.
Lac quod libo novum eſt, Rhodio de palmite vinum,
Expreſſumque favis mel fero Cecropiis.

XLVII. Mecum communicavit, cum tribus aliis, ut præmonui ad Not. Car. XLI. Amicus eruditus, apud Italos agens. Qui Carmen inſuper aliud adjunxit, haud procul a Spoleto, nuper, ut præfertur, erutum: quod tamen ob acumen, et ingenii flexum nimis arceſſitum, quo conſtat ultimum pentametrum, vix adducor ut credam priſci fuiſſe ſæculi.

D. M.
FILIÆ. PATER
HUNC. ORNAT. TUMULUM. LAUS. SIQUA. IN. MARMORE. LÆVI. EST
ET. QUIDQUID. POTUIT. DÆDALUS. EFFICERE
QUEM. PATER. INFŒLIX. PONI. CURAVIT. HABERET
UT. DIGNAM. MERITIS. ANNA. SEPULTA. DOMUM
TUQUE. ADEO. FATEARE. HOSPES. PRÆSTANTIOR. ESSET
AN. SCULPTURA. OPIFEX. AN. PIETATE. PATER.

FINIS INSCRIPTIONUM.

ORATIO INAUGURALIS

HABITA IN SCHOLA HISTORIÆ

OXONII,

MAII DIE QUINTO.

A. D. 1786.

ORATIO, &c.

UT hac provincia nihil amplius, Academici, nihil honorificentius obtigiſſe mihi poterat, ita certe nihil opportunius. Etenim cum poſt annos permultos hic loci decurſos, eo demum perventum fuit, ut videbar mihi jam tum vitæ hujus Academicæ curriculum fere exegiſſe; breviqué fieri potuiſſet, ut fortuna vel hac vel illa, an citius an paulo ſerius, ab Oxonio divellerer; commodiſſime vos effeciſtis, ut hic diutius hærerem, imo apud vos perennem porro perpetuamque mihi ſedem capeſſerem. Quicquid denique erit, illud ſaltem a vobis conſecutus ſum, quod meam cum hac Academia neceſſitudinem, veterem illam quidem et ſanctiſſimam, quamque a me penitus ereptam non facile paterer, certam ſtabilemque reddiderit.

Quare in hujus muneris conceſſione, ſi quem unquam alium, ſummo me obſequio devinxiſtis, Academici: ut gratiæ, quas poſſum, maximæ et cumulatiſſimæ vobis agendæ ſint et habendæ, pro inſigni hac perſpectiſſimæ erga me benevolentiæ veſtræ ac ſtudii ſignificatione.

Cum vero re potius et factis, quam voce et prædicatione, reponitur beneficium, tum demum optime me gratiam vobis relaturum puto, ſi favorem veſtrum atque humanitatem diligentia et induſtria, qua potero, et ut res fert, aliquantulum compenſavero.

Priuſquam vero in medium proferam, quid in hoc opere præſtando maxime tempeſtivum fieri poſſe mihi videtur et idoneum, patiamini me revocare animos veſtros ad illorum temporum memoriam, quibus hæc olim Prælectio fundata fuit et inſtituta; quiſque et qualis, circa ejus initia et primordia, Academicarum doctrinarum ſtatus fuerit et conditio, pauliſper exquirere. Ita nimirum, non modo celeberrimi Fundatoris in eadem deſignanda et mens et prudentiſſimum conſilium clarius illuſtrari poterunt, ſed et propoſiti mei rationes, in ſuſcepto negotio qualitercunque exequendo, commodius expoſiri.

Regnante Rege Henrico octavo, cum jam magis magiſque ruerent avitæ ſuperſtitiones et obſoleſcerent, una cum vera religione renaſcente, renaſci etiam tolliqüe cœpere artes ingenuæ et liberales diſciplinæ, jacentes dudum et pæne intermortuæ: quinimo literarum quidam lepos

oboriri, et humaniorum ſcientiarum ſeges et cultus, pro jejunis illis et aſperis, indies effloreſcere. Quid, quod eodem quaſi tempore Eraſmus, inſtauratæ literaturæ lux, a viris nonnullis illuſtribus et doctis accitus et muneribus invitatus, Oxonium inviſerit, et in ædibus Academicis hic loci bonis artibus operam dederit? Mox præſulum magnificentiſſimus Wolſeius, novo plane conſilio, grandes ſumptus fecit in eruditis magiſtris undecunque comportandis et accerſendis, quibus et honeſta et diuturna ſtipendia tradidit, ut in Collegio ſuo ampliſſimo, ubi etiamnum rectiſſima ſtudia dominantur, et Græcæ et Latinæ linguæ puritatem juxta et venuſtatem toti communiter Academiæ commendarent et aperirent. Avide huc convolabant juvenes, et rei novitate et literarum moderatiorum jucunditate, nec minus utilitate, ducti. Studiorum noſtrorum ſubito mutari facies: valere juſſi *ſubtiles* illi Doctores, qui dudum ſcholas penitus occupaverant: poetæ antiqui et oratores in pretio haberi.

Veruntamen hæc tam fauſta et fortunata principia non ſtatim ſatis commodis aucta ſunt incrementis, et amplificata progreſſionibus; nec porro propagata ſunt. Brevi enim ſequebantur

iniquæ et quæſtuoſæ bonorum eccleſiaſticorum direptiones, et ſpe et præmiis ſtudiorum ſublatis; maximæque deinceps et crebræ rerum ſacrarum converſiones otium literatum frequenter impediebant, et magnopere perturbabant.

Regnum tandem ineunte Rege Jacobo primo, ingruebat, ſeu potius repullulabat, certamen et controverſia inter Eccleſiam noſtram et Romanam: maximiſque copiis et infenſiſſimis animis utrinque dimicatum eſt. Ad hanc litem dirimendam dijudicandamque, ſummis viribus et acerrimo ſtudio ſe conferebat Academia ad Theologiam; non luculentam illam, expeditam, uberem, et revera gravem, intelligo, qua hodie fruimur; ſed ſpinoſam quandam, difficilem, infructuoſam. Jam vero, ſi de ſanioribus illis et politioribus literis, quæ modo evanuerant, aliquod in hac diſceptatione attuliſſent et admiſcuiſſent, fortaſſe de hoſte longe citius et facilius actum fuiſſet.

At nec interea cautum eſt, ut juniores eleganti eruditione ſatis imbuerentur. Huic enim controverſiæ unice inſerviebat, et nervos et tela ſuppeditabat, Logica; Theologiæ illius ſcholaſticæ jam olim et comes et famula: quæ ideo novam nunc celebritatem accepit, et in juven-

tute Academica inſtituenda principatum celeriter obtinuit.

Itaque verendum erat, ne cum doctiſſimi nobis viſi ſumus, in barbariem priſtinam retro ſublaberemur; eaſque ſolummodo artes, quibus obſcuriorum ſæculorum ſterilis et anguſta ſtetit cognitio, teneremus et amplecteremur.

Is cum eſſet ſtudiorum noſtrorum habitus et color, rem permagnam aggreſſus eſt digniſſimus Camdenus, qui nobis hanc Diſciplinam primus excitavit; Hiſtoriamque, quam ipſe ſcriptis immortalibus ornaverat, prædiis et poſſeſſionibus ampliſſime conſtitutis, locupleter admodum provideque dotavit. Primus certe eſt, qui, poſt caducos illos Wolfeii conatus, novi generis Lectura fundata, ſcholas haſce noſtras, ubi omnia jampridem ſyllogiſmorum conflictionibus et inani ineptiſſimarum quæſtiuncularum concertatione perſtrepebant aliquod doctrinæ elegantioris importaverit; locumque auctoribus, qui dicuntur claſſici, publice prælegendis et enarrandis aſſignaverit. Non quod ſeveriores illas artes aut improbaret aut parvi penderet; ſed ut eas ſuavitate quadam mitigaret, et quaſi floſculis aſpergeret.

Videte tamen, quid in hac prælectione pri-

mitus ordinanda mandaverit Academia. Statuebat nimirum, ut "Prælector Hiſtoricus Cam-
"denianus, bis in qualibet ſeptimana, Lucium
"Florum, aut alium quemvis antiquioris et
"melioris notæ hiſtoricum, prælegat Artium
"Baccalaureis et Studioſis in Jure Civili." Hoc eſt, interpretabitur et explicabit; ne dicam ut hiſtorici Græci non hic ſubintelligi videantur. Accommodate quidem hæc ad tempus; et agnoſcere poſſitis in hac ipſa hujus diſciplinæ præſcriptione, quam exilia tunc et inchoata eſſent hujuſcemodi ſtudia.

At, egregii viri, a Prælectore veſtro non hodie efflagitabitis, ut ea bonos adoleſcentes aſſidue edoceat, quæ in ludi literarii mediis fere ſubſelliis, lectionum quotidianarum penſa faceſſunt. Non a me puerilem hanc palæſtram repoſcetis; nec exigetis, ut tam jejuno et pæne elementario curſu, ubi ſatis laboris et tædii, nulla ingenii laus, rem conficiam: ut minutis expoſitionibus, et ſucco et ſanguine deſtitutis, ſententiarumque et verborum ſubtilibus conſtructionibus enucleandis, tempus conteram; quæ nec cum Academicæ inſtitutionis indole et ratione, nec cum profeſſorii muneris exiſtimatione et auctoritate, nec cum hodierno literarum ſtatu et ſplendore,

conſentirent. Mos antiquus juvenes in ſcholis publice informandi jamdiu jure exulavit; domique in privatis collegiis, longe majori et cum ſua, et cum præceptorum commoditate eruduntur. Eo literarum genere, quæ ex hac cathedra maturioribus præcipienda jubentur et tradenda, ſatis inſtructi jam veniunt ad Academiam tyrones noſtri; ſaltem in *Lucio Floro* non prorſus rudes.

At certe a me longe eſt, Academici, ut qui hic non poſſim agere (etiam ſi vellem) quod agendum præcipitur, idcirco nihil agerem; atque exinde ſocordiæ et negligentiæ prætextum ſpecioſum mihi ſurriperem. Quare reſtabat excogitanda nova quædam hujus officii faciendi ratio, veteri illi quam maxime tamen finitima, quæ jam conticuit et obſolevit, quæque in ejus vicem poſſet aptiſſime ſubſtitui: et pro loci dignitate aliquod ſolennius, pro genio ſæculi captuque auditorum aliquod utilius, exquiſitius et ornatius, elaborandum videbatur. Itaque, ne pluribus utar ambagibus, hoc quod in proclivi etiam fuit, apud me conſtitui: Nimirum, de die et hora vobis ſemper rite præmonitis, prodibo nonnunquam in ſcholas, et aliquem ex hiſtoricis ſive Græcis ſive Latinis aſſumens, eum

quod attinet ad ſtyli compoſitioniſque characterem, operis formam et finem, materiam, rei politicæ prudentiam, cæteraque hujuſmodi, rationibus criticis uberius illuſtratum dabo. Idque ſi non ita frequenter et conſtanter, et per intervalla vel breviora vel prolixiora, et capta temporis opportunitate, ita tamen ut hæc non omnino frigeſcant roſtra, et in deſuetudinem dilabantur.

Et certe argumentum hic ſeſe offert, in quo non deeſſe poteſt orationi copia; nec ullos profecto potiores Hiſtoricis ſuis ſcriptores habet omnis erudita antiquitas, in quibus majori vel fructu vel oblectamento ingenua juventus et elegantiſſima verſabitur. Incredibili enim rerum et varietate et amplitudine abundant; illuſtriſſimorum exemplorum, quotquot vel bellica vel civili gloria claruere, copioſam vim complectuntur; ingeniorumque nobiliſſimorum et geſta et conſilia nobis conſervarunt: Regna potentiſſima everſa, nova etiam condita, et mox evertenda, commemorant; periculoſiſſima pro libertate tuenda, pro profliganda tyrannide, diſcrimina. Monent et ingentibus criminibus; ſeditionumque, et diſcordiarum civilium, et ambitionis, inſigniſſima documenta ſuppeditant.

Ut vero diſtinctius adhuc vobis innoteſcat quibus inſtructum ſit copiis hoc argumentum; quidque præ ſe ferat, ipſo hic in limine plenius unoque quaſi conſpectu diſpiciatis, Academici, veteres illos melioris notæ Hiſtoricos, qui nobis eo nomine diſcutiendi commendantur, vobis etſi notiſſimos, hic cenſui recolendos.

Agmen ducit apud Græcos Herodotus, qui lenis et æquabilis, et ut ſolent primævi ſcriptores, quibus ineſt naturalis et nondum fucatus nitor, ſimplicitate quadam aperta et dilucida, inſtar Homeri, lectores allicit.

Herodoto ſublimior Thucydides: quæ quidem granditas ejus orationis oritur ex ſplendore rerum, et frequenti vocalium concurſu, et ambitu ſermonis, et prolixitate periodorum; impeditior tamen, quia plenior artis et ſtudii; et ita eloquens, ut lutum nonnunquam cum torrente deferat.

Omnes limatæ ſcripturæ munditias, et caſtigatiores illas terſæ dictionis illecebras, quaſi diligenti quodam delectu conquiſivit, et in unum contulit, Xenophon, flos Attici leporis.

Jam ſtyli perpoliti vel imperitus, vel non ſtudioſus, Polybius, homo caſtris et peregrinationi deditus, eloquentiæ palmam Herodoto et Xenophonti facile concedit: aſper, indiſertus,

incompoſitus, inficetus, ſed qui multa, ut bonus imperator, et prudens legum lator, de ſcientia militari urbanaque diſciplina, incredibili ſolertia et negotiorum notitia diſputet; eaque, ſi parum compte, veriſſime tamen enarrans, quibus ipſe interfuit. At nec Polybium ornatum dicendi omnino neſciviſſe putaverim, ſed contempſiſſe, ut aliquod otioſum et umbratile; et quia curam rerum potiorem crederet.

Inter Latinos Salluſtius, perverſo novitatis alicujus ſtudio, formam ſcribendi ſpeciemque, Romanis auctoribus antea inuſitatam et incognitam, nec quicquam cum priſco illo ſapore commune habentem, primus invexit. At denſus et frequens ſententiis, nullam interea ſuavitatem contingit; gravitatemque, et majeſtatem, hiſtoriæ maxime convenientem, lubenter abjicit et repudiat. Mirum tamen, in ſententiarum brevitate illa et crebritate, quam planus fuerit et perſpicuus.

Nullarum ſcribendi venerum ambitioſus, permultas, eaſque eximias, aſſecutus eſt in Commentariis ſuis Julius Cæſar. Jam vero ſi Xenophonti ſimilis eſſe deprehendatur, id caſu potius quam conſilio eveniſſe puto. Sine multo labore res a ſe geſtas in codicillos conjeciſſe videtur. Quod tamen negligenter egit, non potuit quin eleganter.

Livius artificio dicendi et facundia vel ſummis Græcorum par; dignuſque, qui victoris omnium gentium populi geſta immortalitati traderet. In narrando quidem et deſcribendo perjucundus eſt; ita tamen regnat et dominatur in concionibus, ita perſonas induit diverſas, et accommodate loquentes inducit, et cum proprietate ſuſtinet, etiam ad affectus permovendos, ut non modo conſurgat ad laudem perfecti oratoris, ſed et perſæpe peritiſſimi dramatici poetæ ſpeciem præ ſe ferat. Plenus eſt dignitatis et gratiæ: non tamen video quid ſibi velit Quintilianus, ubi Livii *lacteam ubertatem* prædicat; nam certe abruptior eſt paulo, et duriuſculus, nec ubique in contextu ſermonis facilis, nec ſimplicitatis illius Herodoteæ ſatis æmulus.

Tandem vero Tacitus, Salluſtii amputatas ſententiolas, et argutas clauſulas, adſectans, quem prius apud eum corruptum invenit ſtylum, corruptiorem adhuc effecit: multaque inſuper nova dictionis aucupia, et obſcuram quandam elegantiam, et urbanitates, neſcio quas, e declamatorum ſcholis, quæ tunc Romæ magnopere florebant, cupidiſſime arripuit. Quo quidem fuco (ut id obiter dicam) nihil perniciosum magis ſtyli hiſtorici ſanitati accidiſſe poterat, nihil

quod ab ejus nativa indole magis abhorret. Utcunque vero Tacitus parum ſibi temperaverit ab hiſce argutiis et importuna concinnitate, mirifico tamen acumine ea, quæ caſum magni et ambitioſiſſimi imperii comitari ſolent, delatorum inſidias, magnatum conjurationes, civium proſcriptiones, ſuſpectam principibus privatorum potentiam, et ſuperbiſſimæ dominationis occulta conſilia, perſequitur, inveſtigat, eruit: nec minima etiam præteriens, ut exinde res maximi momenti extricet, et futura occupans et præmonſtrans. Quod cum ſagacitatis eſt, et perſpicaciæ ſummæ, admirandum magis in hujus ingenii ſcriptore judico, quod tantopere polleat in deſcriptionibus, ad metum et terrorem comparatis; in quibus confingendis, egregie ſeligit imagines, et captat circumſtantias non niſi maximo poetæ vel pictori perſpiciendas; hoc tamen parce et obſcure, ut ſentiamus eum plura apud ſe ſublimiter concepta habere, quæ non vult proferre, et indiciis tantum utens, et leviſſima lineamenta adhibens, et lectori multa conſulto relinquens, ita tamen ut oſtendat vel quæ ſtudioſe celavit.

Verum hæc, Academici, ſufficiat in præſens ſummatim breviterque perſtrinxiſſe, et ad gene-

ralem hujus argumenti notitiam proponendam prælibaſſe; plenius in poſterum dilatanda et explicanda. Id tantum ago hodie, ut quaſi ab eminenti quodam montis jugo, regionem aliquam ſubjacentem, aſperam nonnulla ex parte horridulamque, ſed frugiferam plerumque et peramœnam, paſcuiſque diſtinctam, et largis fluminibus uvidam, vobis quaſi digito commonſtraverim, ingrediendam mox, et propius inveſtigandam, pedibuſque perluſtrandam.

Et profecto, tum demum bene mihi ceſſiſſe, votique mei factum me compotem reputabo, ſi juvenes noſtros florentiſſimos, ad quos hæc præceptio potiſſimum ſpectat, quoſque tanta huc frequentia hodie conveniſſe mihi gratulor, ad hæc ſtudia aliquoties allicere, et oblato nonnunquam guſtu revocare poſſim; felicem ſaltem me prædicabo, ſi quod hic attuliſſe videar, quod vel hoc argumento, vel hujus Academiæ honore, vel clariſſimis anteceſſorum meorum nomînibus, haud indignum judicabitur; quod denique reſpondebit et veſtræ benignitati, et ampliſſimi Camdeni munificentiæ.

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